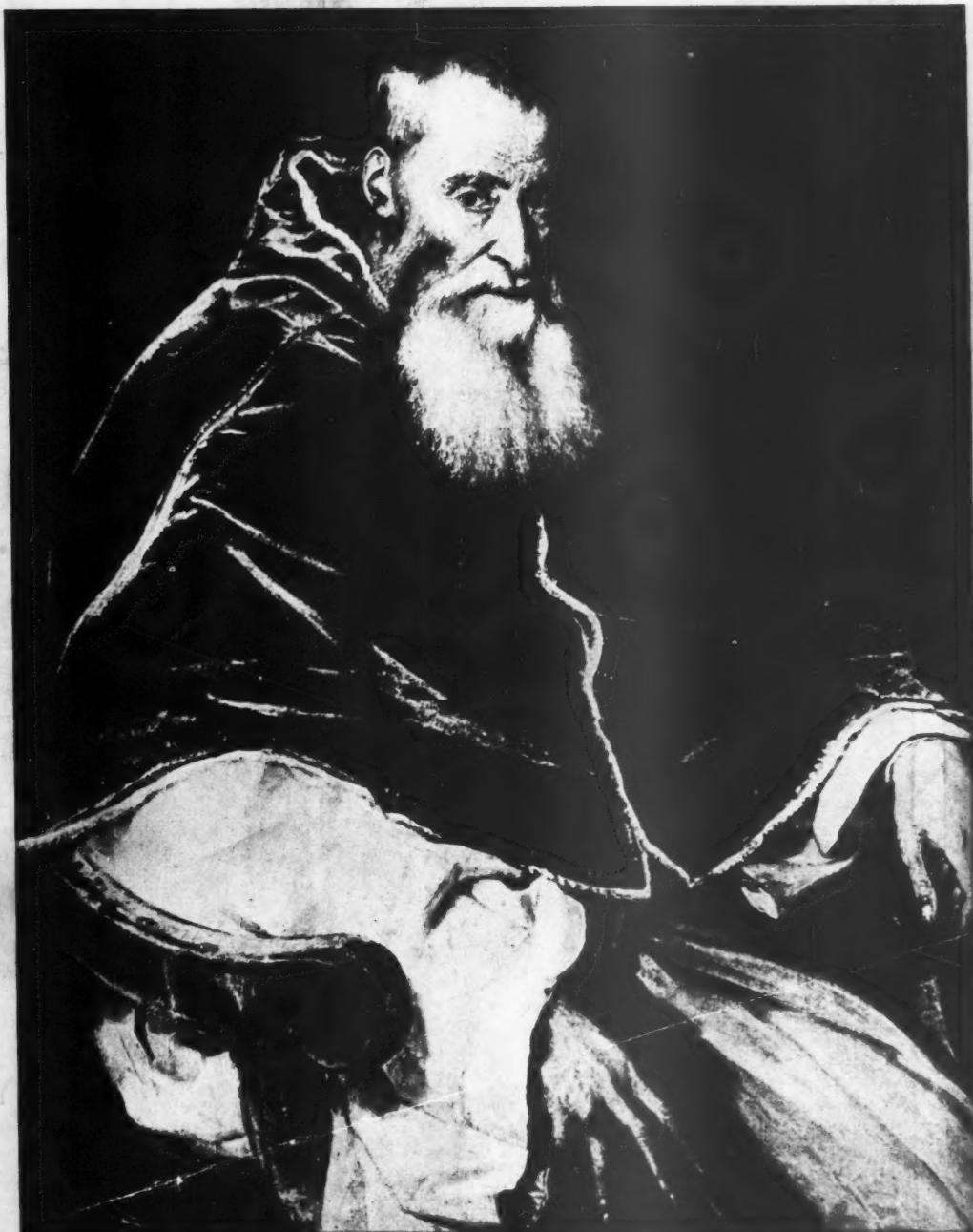




MAR 20 1939
Golden Gate
Special Number

ART DIGEST #12

THE NEWS AND OPINION OF THE ART WORLD



Portrait of Pope Paul III:
Titian (c1477-1576)

Lent by the National Museum
of Naples to the Golden
Gate Exposition, San Francisco.
Conveys the great Venetian's
consummate craftsmanship, and
his keen psychological insight.

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Eyes on Golden Gate

SAN FRANCISCO, one of only three American cities with a distinct personality, is today the scene of the greatest art exhibition ever held in the United States—greatest because San Francisco planned it that way from the first and had the intelligence and personnel to crystallize vague dreams. And now, after long months and as the eyes of the art world rest with admiration on man-made Treasure Island, beneath the shadow of Golden Gate Bridge, certain weary people can look back on a job well done.

California, in the beginning an arcadian paradise of gracious living turned by the discovery of gold into the dynamic commonwealth of today, is in many ways a state apart from its sisters. Since the first padre prodded his burro north from Mexico, three traits have woven themselves into every chapter of her history—love of adventure, individual initiative and a deep-seated, ever-unsatisfied desire for art, culture and learning.

Toil, danger and driving ambition brought material wealth to the pioneers, yet left to their descendants the timeless search for a spiritual Shangri-la—of things of the inner being and the infinities of beauty. Powerfully etched are her pages in history.

But California, filing away her romantic past, is today looking into the future as she celebrates one of the world's greatest mechanical achievements. Adventure and initiative dictated that thin strands of wire would be woven by men aloft into the two great bridges. Love of artistic beauty dictated that, the strands woven, California would invite the world to a Fair into which art had been welded as an integral part. California initiative demanded its great size and scope; love of things even more permanent than steel strands guided its art content.

Until next December 2 art lovers will make pilgrimages to the Palace of Fine Arts to stand mute before man's triumphs in the higher realms of spirit and beauty. Then the exhibits, so carefully assembled, will be returned to their scattered homes—Botticelli and Raphael to Florence, Titian to Naples, Van Gogh to Amsterdam, Turner to London, Vigee-Lebrun to Paris—and the Palace will assume its utilitarian function, an airplane hangar for trans-Pacific clippers.

What will remain?

Nationally, the effect of the Golden Gate exhibitions will extend in ever-widening ripples, much like still water after the impact of a dropped stone. Locally, the shows will, in retrospect, mark the end of one era and the beginning of a new. Most immediate will be the effect of the decorative arts section, where the charm

and graciousness of the old is balanced with the comfort and "space for living" of the new. Appreciation of our earlier cultures—Mayan, Aztec, Oceanic and Oriental, older than that of Greece—will grow. The peoples of the Pacific Basin will find in their unified culture a basis for a better understanding, more lasting than the toothless "peace" conferences.

Artists will be broadened and collectors born. To artists the Golden Gate Fair provides a necessary inventory. It is healthy for artists to hang—as Patrick Henry foretold—together. To compare their work with that of the masters who have walked the corridors of time; to obtain a better perspective of those qualities that are universal; to recover, possibly, a wee bit of what we moderns sneeringly refer to as the "ivory tower"—all these are to be had on Treasure Island. Exposure to such art riches is sure to inculcate desire in the layman. From Golden Gate will come some of those new collectors the art mart has so sorely needed to fill the serious gaps left of late by death and taxes.

Collaboration in great adventure makes for comradeship and, with successful culmination, the effort reflects honor on all. These THE ART DIGEST, speaking as a "native-son," nominates for special medals of merit:

Herbert Fleishhacker, chairman of the fine art committee, who has long been a powerful champion of art; Dr. Walter Heil who, in the Old Master exhibition brings to America the most precious treasures of our Motherlands as he traces the undulating tides of Europe's great art periods; Dr. Langdon Warner who, in the Pacific Basin display, unravels the seeming riddle of the Pacific, uncovers the unity of its culture, and finds what statesmen have lost—the interdependence of the peoples who live around the rim of the mighty Sea of Peace; Dorothy Liebes who, in the decorative arts section, so logically brings to the man-in-the-street the common sense of knowing and living with artistic beauty, as transmuted from base materials by the hand of a craftsman. To Roland McKinney, new director of the Los Angeles Museum, who traveled the 3,026,789 square miles of Continental United States in search of living native genius and ended by proving "there is an American art."

And to Dr. Grace L. McCann Morley, intelligent and energetic director of the youthful San Francisco Museum, who, as co-member with Charles Stafford Duncan on the fine arts operating committee, contributed so much in "putting over" San Francisco's great adventure. In large measure, readers of THE ART DIGEST are indebted to Dr. Morley for this Special Number. Without her co-operation, enthusiasm and efficiency we of THE ART DIGEST, 3,000 miles away, would have been lost souls.

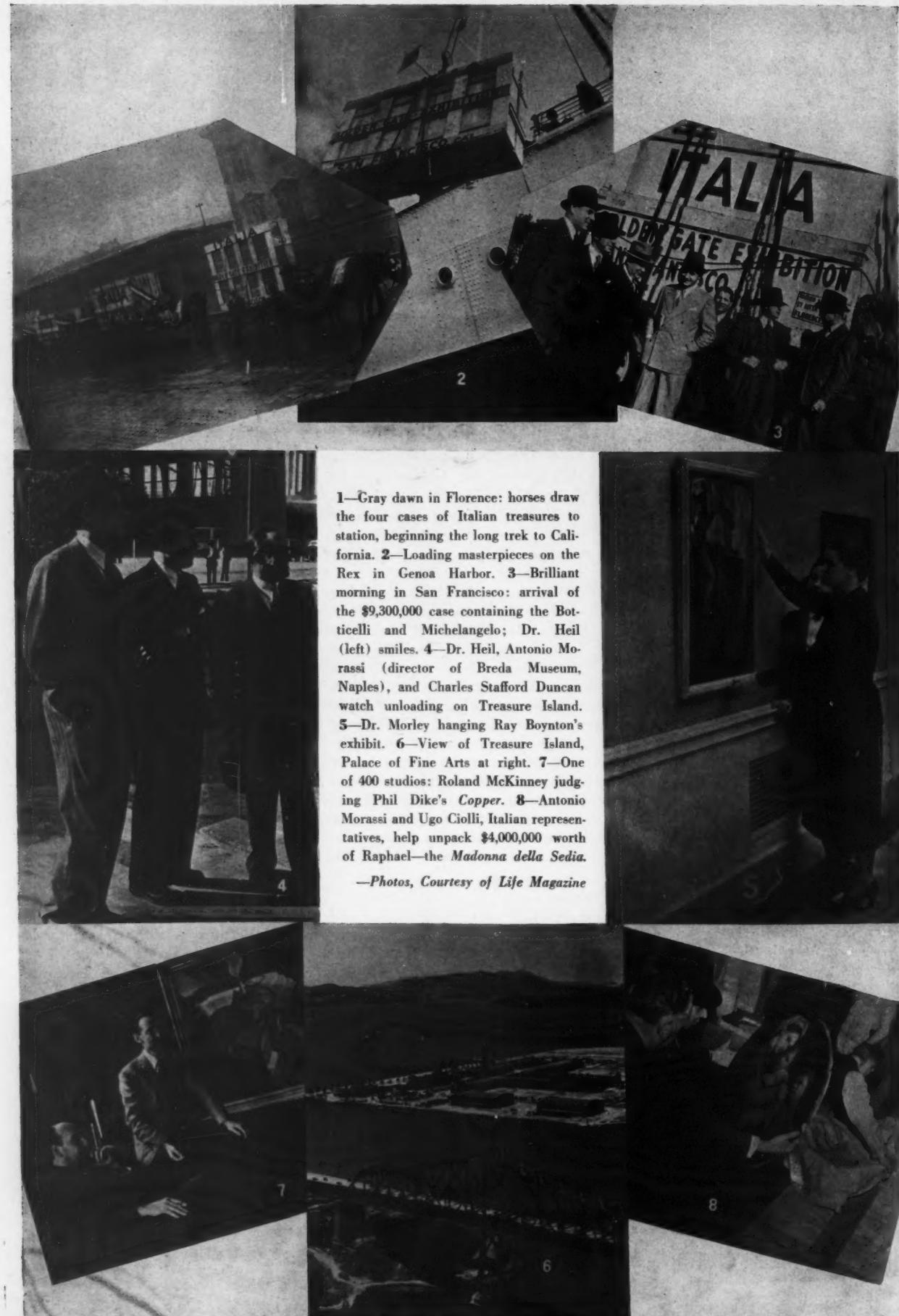
This Special Number had a purpose and a reason for being. It was a labor of love by the staff of THE ART DIGEST, who looked upon its evolution as a natural and sincere tribute to the State where the magazine was born—on a summer day in 1926 in Balboa Park as my father sat thinking back on thirty years in journalism and art, and ahead to the magazine that would encompass all that he had learned in both. "P. B." would have enjoyed the past ten days of fight, tension, thrill and sweat. We would enjoy hearing him say to us now, as the presses begin to roll, "well done, Boy!"

A toast to your magnificent success, California!

Explanatory

To My SUBSCRIBERS: Though this number of THE ART DIGEST has been doubled in size (68 pages), the tremendous scope of the Golden Gate Art Exhibitions has infringed upon the space ordinarily devoted to current news and opinion of the art world. For this I can only offer the explanation that the Golden Gate Exposition embodies the greatest art news in many years. THE ART DIGEST will return to "normal" April 1.

To NEW READERS: This number of THE ART DIGEST will reach many persons for the first time. The magazine was founded 13 years ago to fill a definite need in the field of art journalism by presenting without editorial bias or commercial taint "the news and opinion of the art world," unsubsidized by any private or public interests. Appearing 20 times a year, THE ART DIGEST provides national coverage of all art events, condensed and correlated to reflect the trend of art in America. If the present casual reader will become a regular subscriber the editor will be grateful.—PEYTON BOSWELL, *Editor*.



1—Gray dawn in Florence: horses draw the four cases of Italian treasures to station, beginning the long trek to California. 2—Loading masterpieces on the *Rex* in Genoa Harbor. 3—Brilliant morning in San Francisco: arrival of the \$9,300,000 case containing the Botticelli and Michelangelo; Dr. Heil (left) smiles. 4—Dr. Heil, Antonio Morassi (director of Breda Museum, Naples), and Charles Stafford Duncan watch unloading on Treasure Island. 5—Dr. Morley hanging Ray Boynton's exhibit. 6—View of Treasure Island, Palace of Fine Arts at right. 7—One of 400 studios: Roland McKinney judging Phil Dike's *Copper*. 8—Antonio Morassi and Ugo Ciolfi, Italian representatives, help unpack \$4,000,000 worth of Raphael—the *Madonna della Sedia*.

—Photos, Courtesy of *Life Magazine*

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The Art Digest

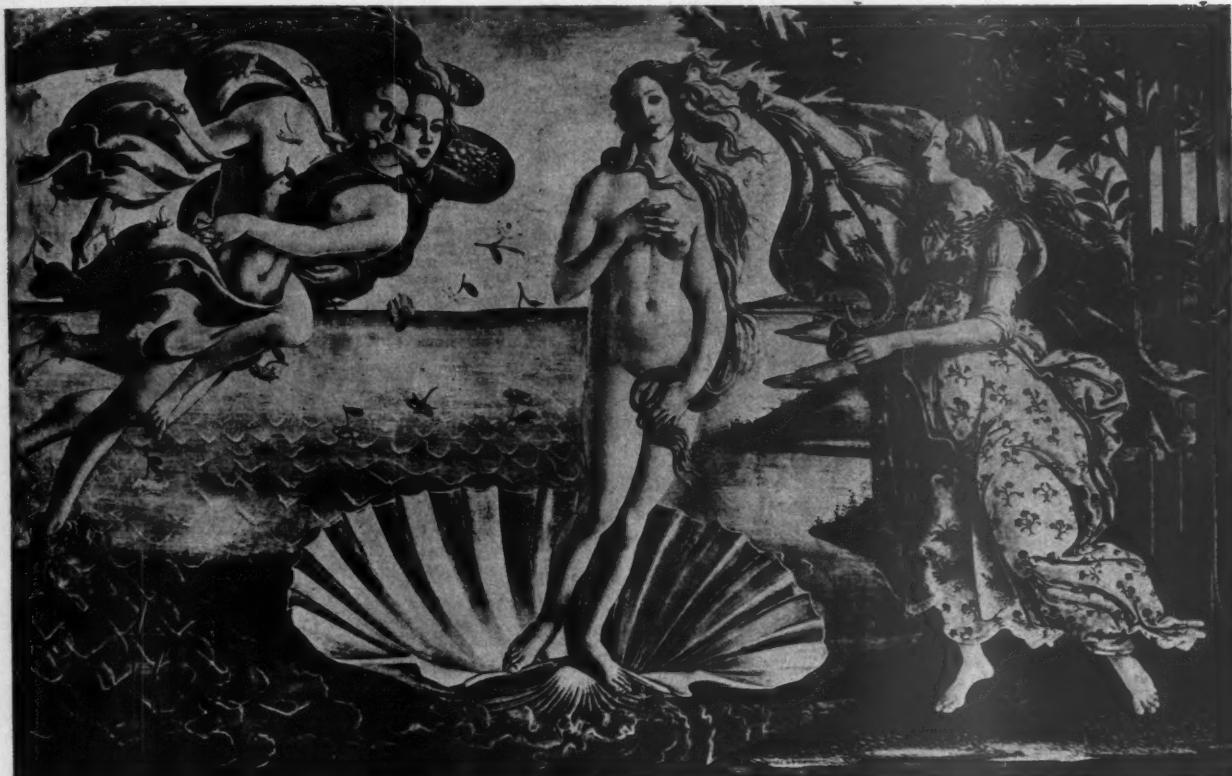
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Birth of Venus: SANDRO BOTTICELLI. Lent to Golden Gate by the Uffizi Gallery, Florence.

San Francisco Invites the World to America's Greatest Art Show

SILHOUETTED against the majestic Golden Gate skyline, a swarm of figures toiled for months along thin, dipping threads. They wove a powerful web of wire and steel girders, poised it across the waters of San Francisco Bay. The work done, they invited the world to rejoice with them: the greatest bridge in history was completed.

To mark well this proud achievement, San Francisco has erected a man-made island in the bay and has raised on that island the great Golden Gate International Exposition, dedicated not to steel bridges but to those things they span: to time and space and peoples and their cultures.

Joined now in steely handclasp with the city of Oakland, across the bay, San Francisco and the entire Bay Region has gazed beyond to the distant Pacific shores of other lands and other times, to a Europe that discovered the New World beyond the ocean's rim, to the America that lies so comfortably behind her, to all the currents that crossed and re-crossed down through the years to compound that rare city, 'Frisco.

Somewhere in her brief, hectic history San Francisco learned values. Perhaps the gold rush in 1849 was the will o' the wisp that gave her true understanding, or it may have been the tragedy of 1906 from which the city rose phoenix-like out of smoking ashes. It may have been all of these, combined with

the oriental philosophy that has since poured through the sluiceway of the Golden Gate, as the city developed into the terminus of the Pacific.

The very subtitle of the Exposition, "Pagan of the Pacific," stresses the theme of culture governing the entire fair, but most spectacularly, the great exhibition contained in the Palace of Fine Arts.

For the second and perhaps last time in its history, Botticelli's 15th century immortal in-

terpretation of love and womanhood, the *Birth of Venus*, has left its native Italy. Spanning 8,000 miles and 600 long years, it hangs today in San Francisco's Fair, affirming an ancient undying truth. Raphael's hymn to a mother's love, the round, enfolding *Madonna of the Chair*, probably the second most famous work in the world; the first large Michelangelo sculpture to come to America, his *Madonna and St. John*—dozens of other

[Please turn to next page]

The Venus Botticelli Regretted Thrills America

BOTTICELLI'S *Birth of Venus* from the Uffizi Gallery, Florence's famous art museum, is one of the finest expressions of the reflective and nostalgic attitude in 15th century Italy which brought the great Renaissance flowering.

Painted about 1484, for the Villa of Lorenzo di Pier Francesco de Medici, the 6 foot by 9 picture harks back to the mythological story of Venus' birth. She was born of the sea-foam and was gently wafted over the waves by the Zephyrs to the Island of Cyprus where she was welcomed by the Seasons. Riding on a classic conch shell, the nude goddess is about to be attired in a rich cloak in preparation for her ascent to Olympus.

The figure of Venus, inspired by a 4th century Hellenistic statue, has an air of wistful

self-consciousness and she seems reluctant to come to a world that she, the goddess of love, is destined to throw into more confusion. Some authorities believe that the great Renaissance beauty, Simonetta Vespucci, Giuliano de Medici's beloved lady, was the artist's model.

The son of a struggling tanner, Alessandro di Mariano dei Filipepi was nicknamed Botticelli ("little barrel") by a prosperous brother who took him under his wing. Apprenticed to a goldsmith, he soon branched out into painting and shared the munificence of the Medici family. Toward the end of his career, Botticelli was so moved by the fanatic Savonarola, that he thereafter painted only religious subjects. He died in repentance of such pictures as his great *Birth of Venus*.



RAPHAEL: *Madonna della Sedia*, lent by Royal Pitti Gallery, Florence. Probably painted in 1510-1514 for Pope Leo X or for one of the Medici, this is the most popular work by "the divine painter," and occupies a place of honor in almost every Catholic home. Stolen by France during Napoleonic War, returned to Florence after Waterloo. Though injured by cleaning and restoring, Italy values it at \$4,000,000. Raphael (1482-1520) created a type of Virgin, half ethereally Christian, half sensually Pagan, that has impressed her delicate beauty indelibly upon the minds of man for four centuries. Once the darling of the Papacy and worshipped as a god in artist form until the mid-19th century, Raphael, to quote the late Solomon Reinach, "is now beginning to expiate his glory. An anthropologist, examining a cast of Raphael's skull, supposed it to be that of a woman. His art, with its predominance of sweetness over strength, and its susceptibility to novel influences, has indeed a certain feminine and receptive character. . . . To admit the faults of a genius is not to discredit him. If others were the flowers of the Renaissance, he was its perfect fruit." The iconoclastic reaction has gone too far.

priceless Renaissance masterpieces from the civilization that produced the city's own namesake have made the perilous journey. Guarded like the ransom of a continent, the works traveled without insurance, for Italy herself could put no figure on their value. "Priceless," she said, and the slow, stunning force of that simple word, when said in truth, raises art to the realm of the Absolute.

The art of the other Renaissance countries and European art of the next five centuries to its second great flowering, the 19th century French renaissance, comprises still another large section of the old master show. Hanging there are rare Flemish masterpieces, Spanish paintings, English, Dutch, and German works and Frenchmen of the last century.

Jan van Eyck's *Martyrdom of St. Sebastian* from the Johnson Collection; Velasquez's great *Man With a Wine Glass*; Vigee Le Brun's *Self-Portrait* that has adorned walls of thousands of homes; the equally famous *Gleaners* by Jean Millet; rich works by Corot, Manet, Renoir; a room of brilliant Van Gogh's—these and innumerable others have journeyed to the shore of the Pacific in lush style, after man before them had conquered a wild continent to plant the seed of European growth.

At water's edge the westward trek of man halted and there, in San Francisco Bay, the

active met the passive. Up from the horizon of the peaceful Pacific rose sailing boats and steamships from strange ports swinging their strange cargoes of people and products with their mystic ingredient—the Orient.

The oriental section of the art show is not merely a collection of a few works from China and Japan; it is a comprehensive demonstration of a principle but recently recognized in art and not yet recognized in any other field. It presents the great rim of the Pacific Basin as one cultural entity.

Linked together by the iron bonds of a spiritual kinship, and evidenced by the products of their artists of today and yesterday, are more than 30 separate cultures extending in time through centuries and in space from the Bering Straits to the lower Archipelago—from China, Japan, and Oceania, to Polynesia and South and Central America, and the California Coast to the land of the Eskimo. The great Pacific Cultures exhibition, installed brilliantly in the Fine Arts Palace with the old masters from Europe, is a solemn conclave of fragile things that men have made—works of art that plead in a voice more eloquent than men for the hope of the Pacific: peace. They tell in a language universal of the yearnings of their souls.

There are venerable bronzes from Han

China, great rolling rhythmic landscapes from her golden Sung age, precious resonant jades and sculptures from all ages of the Flowering Kingdom. Textiles from ancient Peru, bone carvings by Eskimos from the land of midnight sun; the glorious and jealously preserved National and Imperial Treasures of Nippon, many of which have never left their native land; stone sculptures from ancient Costa Rica; the art of the Mayan and Incan civilizations before Spain discovered there was an America; monumental 20 foot pictures by anonymous artists of the Vancouver Islands; Buddhas from India and squatting little heathen gods from the Straits Settlements; the feathered garments of the ancient Hawaiian kings and blankets by North American Indians.

Do these all have something in common? They do. They express an intangible unknown quantity that is the Pacific Basin and that is the theme of the entire Golden Gate Exposition. They have something that has gone into San Francisco and no other city in America, something that she is proud this summer to honor, and the rest of America is eager to know.

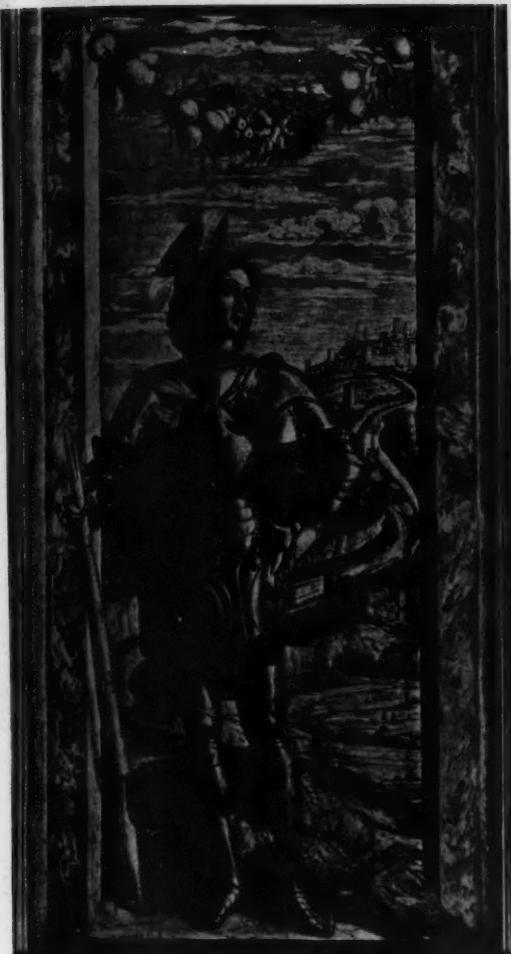
And America! Largest in the section devoted to contemporary art at the Palace of Fine Arts is an epoch-marking exhibit of 400 paintings and sculptures by living American artists. Hand-picked by Roland J. McKinney who scoured the country, visiting museums, galleries and, especially, studios to pluck the very cream of America's art, the show comprehends every style of painting and manner of expression that Americans are today using. Side by side hang clear-patterned landscapes from the West, romantic genre from the South, social protest and academic, abstract art and realism. Selected solely by McKinney, the show provides the first large scale test of the theory that one man's single taste in art will always result in a better exhibition than one selected by the compromises of a jury.

These 400 paintings by men and women, working in America and solving problems that once faced Sandro Botticelli, have been hung together in this huge display as the sum total of the American tradition. What does the show signify? Some say, perhaps rashly, "Renaissance." Others give silent assent that something—something—is happening to art in America.

As a pendant to the American exhibition is a small but choice historical American show with a selection of 26 canvases that have passed the test of time. As an adjunct to the American show are the contemporary exhibitions of Europe, of Mexico, of Canada and—California saluting herself—of California artists. Within the space of a few rooms the visitor to the Fine Arts Palace may also compare the new art of today's America with the contemporary expression of France, Italy, England, Switzerland, Holland and the Scandinavian countries.

The great wealth of paintings from all times and climes and the august presence of world-famous old masters would alone create an atmosphere of too-overwhelming rarity. To balance and humanize the great display, an exhibition of decorative arts, one of the finest ever held in America, is placed in the central rooms of the exhibition hall. Art, in these rooms, is brought down to everyday living.

The emphasis is upon contemporary decoration. A series of interiors by many of the best known decorators in the world form the nucleus of this section. Modern styles for living rooms, dining rooms, bedrooms, libraries and other living quarters, skillfully designed and completely outfitted, demonstrate the ways of living a richer life. Accompanying these are



ANDREA MANTEGNA: St. George, lent by Royal Gallery of Venice. A mighty genius of the Padua School, supreme engraver, Mantegna (1431-1506) was a master of the principle of "illusionism," of completely "painting away" walls and overflowing compositional boundaries. In love with a maid of Venice, he became brother-in-law to Gentile and Giovanni Bellini, changed the course of Venetian painting to poetic pastoralism, and died in poverty—rare for artists in that day.

innumerable exhibits of accessories, modern and historical, that fall within the brackets of decorative arts. Textiles, wall papers, furniture, hangings, vases, and all other articles provide a rich display of appointments.

The famous Thorne Miniature Rooms, exact duplicates of typical rooms in the history of interior decoration, have been set in a separate exhibition to form one of the most instructive sections of the entire show. The amazing growth of ceramic art in America is evidenced in the selection of 100 pieces from the 7th Annual National Ceramic Exhibition held last October at the Syracuse Museum.

But the concentration of such wealth of art within the walls of the Palace of Fine Arts has not blinded the exposition authorities to the main purpose of all art: that it be created for use. The exposition buildings themselves and the murals and statuary in the various courts and on the individual buildings constitute within themselves another great art exhibition.

The theme of the exposition, the "Pageant of the Pacific" has determined its architectural tone. East mingles with West in the design of the buildings, in the use of a "Pacific Style" of architecture, and in the color and lighting of the Fair. As in all world's fairs, the structures are plaster and wood shells that



ANDREA DEL SARTO: The Holy Family, lent from the William Randolph Hearst Collection through Parish-Watson. Andrea, like his fellow-townsman, Raphael, evolved a personal and enduring type of Virgin—a dark eyed, tenderly human image, devoid of harsh asceticism. His death in 1531 came as the artistic star of Florence was being dimmed by the rising glory of Venice. Called "The Perfect Painter," a nagging, promiscuous wife was the only flaw in Andrea's even-flowing life—no great heights, no dismal depths, always an even plane of artistic competence.

simulate undying permanency. The main pavilions are in the shape of an "el" centered about the Tower of the Sun, a tall, slender spire of dubious architectural ancestry. A governing motive in a number of the buildings and an element, apparently, in the "Pacific Style," is the pyramidal stepping of Mayan architecture.

The murals and sculptures are either monumental or not at all. Ralph Stackpole's *Pa-*

A 1935 Prophecy Came True

"The next World's Fair, so far as known, will be the one at San Francisco in 1939, celebrating the completion of the Golden Gate Bridge to Marin County and the other bridge to Oakland, which will make the whole 'Bay Region' practically one city, with at least 1,500,000 population. It is to be hoped that the management of this exposition will give Dr. Walter Heil a free hand to assemble the greatest fine arts exhibition the country has ever seen. He has just shown his great ability for organizing by getting together the two American exhibitions [at De Young Museum and Palace of Honor] which are engrossing San Francisco this summer.—*Peyton Boswell, Sr., in ART DIGEST, July, 1935.*

cifica, the "theme sculpture" rises a sheer 80 feet before a "prayer curtain" of metal spangles which shimmer and tinkle melodiously behind it. The subject is that of a frontal female figure with forearms raised in benediction, modelled in highly schematized, eclectic form which, however, is successful in its main masses. Heavy simplification and an abstract modern design govern most of the statuary, notably the works by Brents Carleton and Ettore Cadorin.

San Francisco's previous world's fair, the 1915 Panama-Pacific Exposition was decorated entirely by artists from the East and Europe. Significant today is the fact that the designers at this year's event are Californians. Artistically, the exposition is a home product. One of the largest murals is a painted bas-relief by the three Bruton sisters of Alameda, California, who have depicted *The Peace Makers*, symbolically representing the unity of the nations of the Pacific.

Probably, in retrospect, the Golden Gate Exposition will be remembered most for its complete unity. The Fair itself, brilliantly planned and held into a compact and logical framework of ideas sparkles with quality rather than quantity. This is even more true of the amazing exhibition in the Palace. It is a magnificent work of art about art.



Three Golden Gate Masterpieces in which may be contrasted the dramatic impact of a Venetian, the studied craftsmanship of a Fleming and the eerie fantasy of a Florentine individualist. ABOVE LEFT—St. Augustine Healing the Plague-Stricken: TINTORETTO (1518-1594). Lent



by the Municipal Museum, Vicenza. ABOVE RIGHT—Portrait of a Man: MASTER OF FLEMALLE (active c. 1420-1438). Lent by E. John Magnin. BELOW—The Discovery of Honey: PIERO DI COSIMO (1462-1521). Lent by the Worcester Museum. Cosimo fed his fancy on ancient mythology.





FRA ANGELICO (1387-1455): The Christening of St. John. Lent by the Royal Museum of San Marco to San Francisco.

Sienese painter of Christianity as preached by St. Francis of Assissi, Fra Angelico was the one great artist to spring from Giottoism. A Gothic monk who assimilated the "new realism," his lasting monuments are the frescoes in the Dominican Convent at San Marco, a commission from Cosimo di Medici who had ample reason to insure the permanent repose of his evil soul.



GIOVANNI BELLINI (1428-1516): Madonna and Child With St. John and St. Catherine. Lent by Royal Gallery of Venice Academy to Golden Gate Show.

Son of Jacopo Bellini, brother of Gentile, brother-in-law of Mantegna, Giovanni came with the first dawn of the Venetian Renaissance, departed 88 years later in the full glow of its midday. His growth, flexible and experimental, set the stage for his great pupil, Titian, and elevated the ideal of Venetian monumentality. Giovanni's Madonnas (see left) are at once queenly and divinely maternal.



MICHELANGELO: *Madonna and Child With the Young St. John.* Lent by National Museum (Bargello), Florence. A reposed early marble by the master who succeeded to Donatello as the greatest sculptor of his time. Executed when Michelangelo, one of the many giants sponsored by the Medici, was only 29, this relief presages the strength and vigor of his later sculptures in the round.



DONATELLO: *Bust of a Young Man.* Lent by the National Museum, Florence. With characteristic realism, the early 15th century's greatest sculptor modeled the features of the son of Gattamelata, subject of the first equestrian of the Renaissance. A pioneering innovator, Donatello's prowess accelerated the development of sculpture and exerted strong influence on succeeding Titans, including Michelangelo.

Our Heritage—Five Hundred Years of Old Masters—Feature of Fair

LEADING OFF with paintings which have been the object of pilgrimage by generations of Americans, the old master section of the Golden Gate Exposition's great art show is without question the most remarkable exhibition ever held in America.

World-famous paintings that hitherto have been known only in their hallowed settings in the great museums of Europe are now hanging in the Palace of Fine Arts in San Francisco, installed and lighted, in the estimation of many persons, better than ever before in their history.

Works that evoke memories in the minds of all cultured Americans, that hark back to childhood days when the home was adorned with "copies" and "engravings" of great masterpieces, hang here in their actuality. The great Raphael *Madonna of the Chair*, the Vigee-LeBrun *Self Portrait With Daughter*, Botticelli's *Birth of Venus*, Millet's famous *Gleaners*—these and numerous other masterpieces that were milestones in the "grand tour" of fathers and sons and daughters and grand-parents, and are etched irrevocably in memories of school room walls, bedrooms and living rooms of former days, they hang today in San Francisco.

The show is not merely a collection of famous pictures. There is a logic, instructive and enriching, in its parts and in the whole. In these days of a new interest in art bursting upon the entire nation, this section of the Palace show raises the goal of achievement higher than it has before been raised in America. It says to the living American artists of today: "Do this, or better, or speak no more about great new art in America."

The show sets up no academic ideal, it pushes no one style nor school of painting.

It instead displays all styles and manners that have been great. The Italian Renaissance with its rich form and color, the great naturalism of the Northern Renaissance, the realism of Holland, the elegance of England, charm of France, the psychology of Spain expressed in her painting—these qualities individually are shown, embodied in great art.

Richest of all is the Italian group, the presence of which alone in the show is tribute enough to Dr. Walter Heil. His personal persuasive powers with jittery European governments is nothing less than statesmanlike. Nearly fifty priceless Italian pictures made a well guarded voyage from Genoa to New York and thence by land to the San Francisco's Fair, where they were unpacked by an expert from the Boston Museum under the watchful eye of Italian government officials, policemen and detectives.

Out of the boxes emerged, one by one, the precious *Birth of Venus*, the round Raphael *Madonna*, the first great sculpture by Michelangelo to come to America, his *Madonna*; the famous *David* by Verrocchio and works by

other magical names: Titian, Tintoretto, Donatello, Massacio, Fra Angelico, Della Robbia, Tiepolo, Veronese.

The Italian section reaches back into time when there was no such thing as oil painting on canvases (it was then tempera colors on wood) and there was no sense of depth, no knowledge of perspective and the effects of roundness that shadows can give, to the time when there were paintings that have a "flatter" look than even the Fra Angelico, reproduced on page 21. They carry through the years to the discovery of oil painting, and the discovery of all the tricks, the illusion of space which would be used by the later masters. They carry to the Parnassian heights of world painting; to Raphael's form and composition, Botticelli's lyric line, Titian's glorious color, Michelangelo's power, and they follow through the succeeding period in Italy when painting and sculpture became emotionally expressive with Tintoretto and Bernini and Veronese.

The Flemish section, with more than a dozen paintings by the great northern masters of the Renaissance, illustrates what an artist with a soul and with faith can achieve by microscopic study of the world about him. The rare Memling, the rarer Pieter Breughel, the great Rubens have converged on the San Francisco event.

The Dutchmen, uncompromising realists who produced the man who is ranked by some as the world's greatest painter, Rembrandt van Rijn, add another score of paintings to satiate this exhibition with sheer quality. Frans Hals, creator of the famous *Laughing Cavalier*, and of the world's gayest pictures, is there with five; his only rival, Rembrandt with one; the master landscape artists of Holland, and the

Guarding Treasure Island

That there shall be no repetition of the most brazen robbery in history, the thieving of *Mona Lisa* from under the noses of an elaborate guard in the Louvre in 1911, San Francisco officials are keeping a constant uniformed and plainclothes watch, day and night, on the Italian old masters. A special wing to the building has been built for this part of the show and it is outfitted like a bank vault. The guards won't even let visitors carry fountain pens near the paintings! Ask Dungan, he knows.

men who first in the world began to paint cows, flowers, still lifes, fruit bowls—there hang in the section of 17th century Dutch painting.

One entire block of 14 paintings from the Netherlands represents the modern Dutchman, Vincent Van Gogh, and are loaned by the late painter's nephew, an engineer. Probably no other modern European artist has received more popular acclaim in America than Van Gogh, whose brilliantly colored, vigorously brushed work expresses the intensity that led the evangelist to end his life.

Then England's few great names follow: Gainsborough, Turner, Constable, Hogarth, George Stubbs—artists who over a period of a few hundred years had picked the thread of painting from Holland and wove it into a national style at once intimate and elegant.

The show extends from Renaissance to Renaissance, for the French section, particularly the 19th century group ranks as an art epoch of unparalleled achievement. From the early period of France's amazing art history is a Georges La Tour painting, the only one existing that is signed by the artist, and the one from which his entire production has been stylistically worked out. There follow pictures of the Pompadour era by Boucher, Nattier and Vigee-Lebrun's much reproduced *Self Portrait*. Even frivolity can produce great art, given a nation of great artists. The French section carries along through the work of Chardin, Greuze, Ingres, Courbet, the rise of the Romantic school, Delacroix, and then the sudden discoveries, once again in the history of art, of more laws of nature: impressionism.

France held the torch of world art all through these periods, held it until only the last decade when, many persons are convinced, it was passed on to America.

But during that time, France turned out one immortal name after another, as French art feverishly sped to the height that only the 15th century Italians reached: Manet, Monet, Degas, Renoir; the lone giant, Cézanne; the post-impressionists.

The old master exhibition closes with the death of Renoir, in 1919. The art of France since that time, represented in the nearby contemporary section has not yet been subjected to the ordeal of time that determines an old master. The phrase has no definition, there is no board of judges that officially canonizes an artist after his death as an old master. But in the world of art there is a strange, collective agreement that operates slowly and surely and inexorably like a great, unseen wheel, grinding down the false, the transient, the fleeting, the illusionistic, and selecting for eternal preservation the real and the significant.

This great machine with its complex workings scattered in the minds and souls of all people and all times, reaches, eventually, the art of today, and though it calls many, few are chosen. In the 20-million dollar art show in San Francisco hangs some of the cream of its past 500 years of operation.

ABOVE RIGHT—*Madonna and Child*: CORREGGIO (1494-1534). Lent by Royal Estense Gallery, Modena. Correggio, creator of Virgins of exquisite charm, found inspiration equally in the romantic myths of paganism and the pious legends of Christianity. Said Reinach: "To this very day, popular religious illustrations, multiplied ad infinitum by chromo-lithography, must be finally referred" to Correggio. BELOW RIGHT—*Portrait of a Lady*: AGNOLO BRONZINO (c. 1502-1572). Lent by Royal Gallery, Turin. Bronzino, painter of excellent, meticulous portraits, closed the chapter on Florentine art. Florence's extinction is partly credited to Florence-reared Michelangelo, who moved to Rome, where his gigantic stature soon made the Eternal City the center of Italian art. Only Venice, led by Titian, resisted Romantization, developed an independent art.





FRANCOIS BOUCHER: Venus Disarming Love. Lent from W. R. Hearst Collection through Parish-Watson Co. Gracious and charming, Boucher (1703-1770), the "Painter of Graces," expressed his age as he exploited the foibles of an era that was drifting resistlessly toward proletarian revolution. Within the decorative Rococo formula, he enlarged repeatedly on the theme of romantic, carnal love.



AUGUSTE RENOIR: Mussel Fisherwomen at Bernaval. Lent by Durand-Ruel Galleries. Renoir (1841-1919), born 101 years after Boucher died, expressed a different age, added red corpuscles to centuries-old French tradition. Master impressionist, his creative faculties were stirred by all that was flowing with the vitality of life, notably full formed women of fertile sensuality and expressive charm of childhood.

Europe's Masters

Concentrated today in one American art gallery, the Palace of Fine Arts at the Golden Gate Exposition, are some of the greatest of Europe's masterpieces—fabulous milestones in the course of Western art. Dr. Walter Heil, working with splendid co-operation from the national galleries of Italy, France, Belgium, Holland, Spain and England, is the man responsible for their presence in San Francisco, and in the article below he tells of his "treasure hunt" in Europe last summer and notes the highlights of this magnificent display.

Dr. Walter Heil

The San Francisco Fair's exhibition of European painting and sculpture from the 14th through the 19th centuries, while not the largest of its kind, is yet likely to be considered the most important in concentrated artistic richness thus far held in this country. This is primarily due to the exceptional co-operation we were able to secure from Europe. For the first time, not only one or two but numerous of the Old World's most celebrated collections have simultaneously contributed to a great art show in America. And they have not only lent us works, thought suitable as a representation of this or that artist, yet of secondary importance compared to others still retained in the galleries, but have, in many

cases, sent the very best examples in their possession and the very best examples that could be found anywhere in the world.

The Uffizi and the Pitti Palace in Florence own the pick of the works of Botticelli and Raphael, and yet the *Birth of Venus* and the *Madonna della Sedia* are outstanding even there. Michelangelo's *Tondo* is as superlative an example representing Italy's greatest genius of the 16th century as is Bernini's *Costanza Buonarelli*, a document of the 17th century's foremost sculptor. No better bronze statuette

of the Quattrocento could be found than Polaiuolo's *Hercules and Antaeus* to demonstrate the extraordinary artistry of the makers of small statuary of that period, their supreme technical skill and their magnificent restraint in producing works at once refined and yet without any petty indulgence in superficial detail.

Parmigianino's *Antea* is generally conceded to be this painter's best picture, and no portrait by Titian in America equals the Master's Pope Paul from Naples, indeed, a work



RIGHT—The Sharper: GEORGES DE LA TOUR (1593-1652). Lent by Pierre Landry, Paris. This is the only signed example by de la Tour, and therefore the key work for the recently revived interest in this fascinating French painter, who preceded Boucher by a century and Renoir by two.

that, in psychological insight, consummate craftsmanship and pristine state of preservation, is singularly apt to convey an idea of what the great Venetian painter's art is like at its very best. If we then consider that some of these artists, above all Masaccio and Michelangelo, are either not at all or most inadequately represented in American collections, the significance of the Italian loan becomes all the more evident.

But not from Italy alone have unique masterpieces come to our shores. The contribution from the Brussels Museum contains such gems as Hugo van der Goes' *The Virgin and St. Anne* and Memling's *Martyrdom of St. Sebastian*, to name only two.

The very presence of works by such rare masters as Pieter Breughel and Georges de la Tour, the one represented by the superb landscape of 1557 from the collection of Mr. Ferdinand Stuyck del Bruyere in Antwerp (almost the only unquestioned work by the great Flemish painter still in private possession), the other, Mr. Pierre Landry's *The Sharper* (the only signed example by de la Tour, which, therefore, became the key work for the recent study of this fascinating French painter), lend exceptional distinction to the show.

The munificence of the city by Haarlem has provided us not only with two excellent portraits by Haarlem's greatest son, Frans Hals, but also, likewise from the Frans Hals Museum, with Jan de Bray's *Guardians of the Children's Home*, and, therefore, with one of these great group portraits which are so characteristic of the Dutch school of the 17th century and of which, because they were originally commissioned by public or semi-public institutions in whose possession most of them still are, none has ever, to my knowledge, come across the Atlantic. From Holland also, through the generosity of Engineer V. W. van Gogh, have come no less than fourteen distinctive works by his illustrious uncle, twelve of which have never before been shown in this country.

Speaking of English painting, I doubt whether as fine an example of the painter exists in America as Turner's *Burial at Sea* which the London National Gallery has sent together with an exquisite landscape by Constable.

The Louvre in Paris, finally, not only contributed choice examples by Poussin, Charles Le Brun, Degas and Barye but also deprived itself of one of its most popular pictures and chief "drawing cards," Mme. Vigee-Lebrun's

celebrated *Self-Portrait with Her Daughter*.

Space does not permit to deal extensively with the contributions from American public and private collections. May it here suffice to acknowledge most whole-heartedly the liberal co-operation we received everywhere and to state the works we obtained here add substantially to the scope and color of the exhibition and reveal at the same time the high standards which collecting in our country has attained.



CARAVAGGIO: Boy Bitten by a Lizard. Lent by Prof. Roberto Longhi, Rome. Caravaggio, who stressed character, artificial lighting and chose his models from the streets, discarded the nobility of the High Renaissance. His proletarian ideals stamped painting in Naples, whence Ribera took the style to Spain, transmitted it to such masters as Velasquez and ultimately to the French Impressionists.

The Medici

THE UNITED STATES Government today is spending millions of dollars on its art program. It proceeds on the basis of a "broad base," aiding thousands of artists rather than a few, that no genius shall go undiscovered. How much in contrast to the patronage of the Medici family of the Italian Renaissance.

The Medici possessed the uncanniest sense of connoisseurship known in history. The greatest of them, Lorenzo the Magnificent, walked one day in his garden, saw a boy carving a marble fragment and, with flashing intuition, invited the boy into his household of artists. The lad was Michelangelo.

The list of artists supported by Medici bounty contains nearly all the important Renaissance artists, including Verrocchio and Pollaiuolo, whose great sculptures, *David* and *Hercules and Anteus*, respectively, were formerly Medici-owned and are now installed at the Golden Gate Fair.

The few artists who received bounty from the Medici were great masters. How many such masters are among the 5,000 artists now receiving United States Government bounty? Moral: great art requires keen connoisseurship, therefore, for a great art in America persons of rare, Medicinal taste must be developed. Or better, the government must rise to that discriminatory state. Greece once did.



PIETER BREUGHEL THE ELDER: Parable of the Sower. Lent by Stuyck de Bruyere. Moderns find much to appreciate in this 16th century Fleming.



The Herring Net: WINSLOW HOMER (1836-1910). Lent by the Art Institute of Chicago. History Has Enshrined Homer.

These Are America's Old Masters of Today—Can You Pick Tomorrow's?

WHICH PAINTINGS out of the bewildering variety of 400 in the contemporary American section of the Golden Gate art exhibition will survive the test of time to become tomorrow's old masters?

The challenge to make such a selection faces every visitor to that exhibition for, whether or not he "knows" art, there is an adjacent room that contains most of the knowledge that a sensitive and intuitive person needs to make such a judgment. It is a "yardstick" exhibition of Historical American Paintings, selected by Roland McKinney.

Each of the 26 artists' however, is today elevated to the status of an "old master" because of the greatness of his art, not the manner of his expression. There are, among the 26 poets, scientists, romanticists, realists, dreamers and practical men—as there are today—and in his own time each of the 26 was merely one of hundreds who painted in this same style, and often the same subject.

The show opens with a portrait of Governor William Shirley by Smibert, which is one of six works that the Andrew Mellon Trust has loaned. Smibert was a canny Scot who came from England in 1728.

The Colonial period continues with Col. William Taylor by Ralph Earle, lent by the Albright Gallery; the Robert Feke painting of Williamina Moore; John Wollaston's Mary Walton Morris and Charles Willson Peale's Timothy Matlock, all from the Mellon Collection. The tradition, honest, realistic and formal culminates with the Boston Museum portrait of Mr. Rogers of Salem by Copley.

The Revolution and the birth of the United States stirred America to a profound display of patriotism that was immediately echoed in art. No event since, not the Civil nor World

wars, produced such inspired expressions. In San Francisco are John Trumbull's *Washington at the Battle of Trenton*, Gilbert Stuart's familiar and nationally loved interpretation of Washington's face in an Atheneum type portrait, loaned by Samuel W. Weis.

If the 18th century opened on a welling note of patriotism which has since almost disappeared, the early decades brought a mellow and sentimental contentment to the expanding nation. It is expressed in nearly all the landscapes by George Inness, whose warm, quiet scene, *The Clouded Sun*, reflects the nation at peace.

Though this contentment, sentimentalism and above all, patriotism, are largely missing from contemporary American art, the moody and poetic is present, side by side, paradoxically, with the intensely real, the scientifically cold, the sensitively beautiful, the naive and the sophisticated. These attitudes existed in former days, too, and out of each have come American masterpieces. Ralph Blakelock's dark-tapestried *Sunset, Navarro Ridge, California*, lent by Durand-Ruel Gallery, and the beautiful Ryder *Resurrection* from the Philips Memorial Gallery are drenched with poetry in their ancient textures and deep shadows; while from a later period, in the work by Arthur B. Davies, Maurice Prendergast and Childe Hassam, beauty of color and surface transcend the observed fact.

But the country, along with its dreamers, has been a nation of practical men who respect brass tacks and grass roots. This thread runs throughout American art, culminating in such canvases as Eakins' anatomically uncompromising *Wrestlers*, lent by Mr. and Mrs. Preston Harrison, and the great Winslow Homer work from the Art Institute of Chicago,

The Herring Net. These men trifled not with the facts of life but took them in their stride carrying the facts to a higher realm of art.

Then as now Americans flocked to Europe to absorb old-world culture. The German school of Düsseldorf and Munich gave them technical virtuosity and a respect for visual truth, as Paris gave the impressionists respect for visual beauty. Duveneck's *Whistling Boy* from the Cincinnati Museum, Frank Currier's *Munich Boy* from Carnegie Institute, the Robert Henri painting of *Lillian* from San Francisco's own museum, are spontaneous works, for all their darkened pigment.

With these latter oils, dark but intensely truthful, the beginnings of today's social realism—rampant in the contemporary show—begins to emerge from the preoccupation with what the eye sees. Henri, Luks and Bellows went to everyday life for their subject matter, forging the path that four-fifths of the contemporary 400 are now treading.

Finally, the sophisticates: Sargent and Whistler, who left America for a cordial welcome in the capitals of Europe. Sargent, whose star has declined since his death, is represented by the excellent *Venetian Glass Workers* from the Art Institute of Chicago, while Whistler's sparkling genius is seen in the well preserved *White Girl*, from the Ferargil Galleries, a full length figure in the artist's best style, a softly-keyed, delicate realization of femininity that has darkened little with the years.

Thrown together in retrospect as these 26 paintings are, and produced at different times by different temperaments, they add up to the American art tradition. Its enrichment by a favored few from the 400 will be seen with greater clarity in years to come.



The Muck Raker: GEORGE GROSZ. Lent by Walker Galleries.



Jane: WALDO PEIRCE. Lent by Midtown Galleries.

San Francisco Presents One Man's Opinion of Living American Art

THE GOLDEN GATE exhibition of contemporary American art is, in one sense, a laboratory wherein will probably be found at last the answer to the jury question: is the taste of one man better than the composite and compromising tastes of many men? The evidence, 455 properly labelled exhibits, may be examined at the Palace of Fine Arts on Treasure Island. The verdict will probably be handed down by the critics sometime in June, after they have had ample opportunity to inspect and compare the results of a diametrically opposite experiment, the 400-juror-judged contemporary American exhibition at the New York World's Fair.

At present the guess of this writer is that the taste of one man is the better—if you

have the right man. And judging the Golden Gate show entirely from past performance of the artists represented and personal knowledge of many of the individual exhibits, San Francisco found in Roland J. McKinney the right man.

Late in October, 1937, McKinney resigned from his position as director of the Baltimore Museum and set out on a search for a modern Holy Grail—a native American art. On February 18, 1939, after 30,000 weary miles of listening to the clickity-clack of steel rails and climbing hundreds of studio stairs, he unveiled on Treasure Island the trophies of his adventures—one man's choice of what is significant in American art today. While the Grail may yet lie hidden behind dis-

tant horizons, McKinney has given San Francisco a fresh and exciting exhibition that tells a thrilling tale of the vitality and health of artistic expression in the United States today.

Is there an American art? Once again, this time in a city 6,300 miles removed from Paris, the question comes before the public as a paramount issue, a matter of national pride and an antidote for America's ingrained inferiority complex before the older culture of Europe. Robust, young, vital, America conquered a continent; wrenching from it greater wealth than any previous people had known; imported from the Old World what it needed to soften the edges of a materialistic existence; accepted as gospel what Europeans had to

Awakening: JOHN CARROLL. Lent by Rehn Galleries. Non-Conformist Who Blends Ethereal Color With Imagination.





Winter Landscape: JOE H. COX

offer and received with the mein of the meek the visits of European wise-men, some crude, some warmly friendly.

Dickens visited us, returned to England to write shallow diatribes; Stevenson came, loved us but had to continue on in his quest for health to Samoa (when New Mexico would probably have cured him); Ruskin pronounced his foolish dicta that there could be no good landscape painting in America, because America had no landscape worth painting; Oscar Wilde, the poet not the man, was welcomed with a band in Denver. With it all we

welcomed with dollars the fashionable portraitists who could rival Hollywood in the adhesion of false eyelashes. Our chief recompense was that our two greatest poseurs, Whistler and Gertrude Stein, went abroad to bedevil the English and the French.

Then last Summer something happened, something that had been brewing since the rise of nationalism following the premature peace of 1918. The Museum of Modern Art sent to Paris a cargo of American art for expert judgment, and the Parisian critics responded with a resounding "No!" Picking up



Comme j'ai vu Elvar: HILARE HILER

the gauntlet, Edward Alden Jewell answered for America with an equally emphatic "Yes!" In six articles in the *New York Times*, after a typical piece of Jewell analytical balancing of all factors and deep delving into fundamentals, he handed down a convincing dissent. Wrote Jewell:

"America has an American art because America is a welded, independent, self-governed, self-sustaining democracy . . . We know what it is to be an American. Can it—or rather must it—mean anything different, something quite unrelated to our identity upon the

Three A. M.: JOHN SLOAN. Lent by Kraushaar Galleries.



Martha Graham: PAUL MELTSNER. Lent by Midtown Gallery.





The Curtain Rises: JONAS LIE

face of the earth, to be an American artist. I do not think so.

"Despite every deviation from norm, despite every defection, the trend—Nature's trend—is toward homogeneity as associated with a given place. It would be pretty hard to refute the argument which nature backs her selection of flora and fauna for one locality. Does she signally fail (I asked years ago and with the same implied negative I ask again today) when it comes to mankind?"

San Francisco offers its American exhibition in substantiation of Jewell's argument, and

McKinney, after taking full advantage of an opportunity never before offered one man to examine the nation's art in the best of all places—the studios—gave the *Times* critic convincing support. Having examined the grass-roots of current art expression in America, McKinney is firmly convinced that "our artists are well on their way to the establishment of a vigorous native school far removed from European influences."

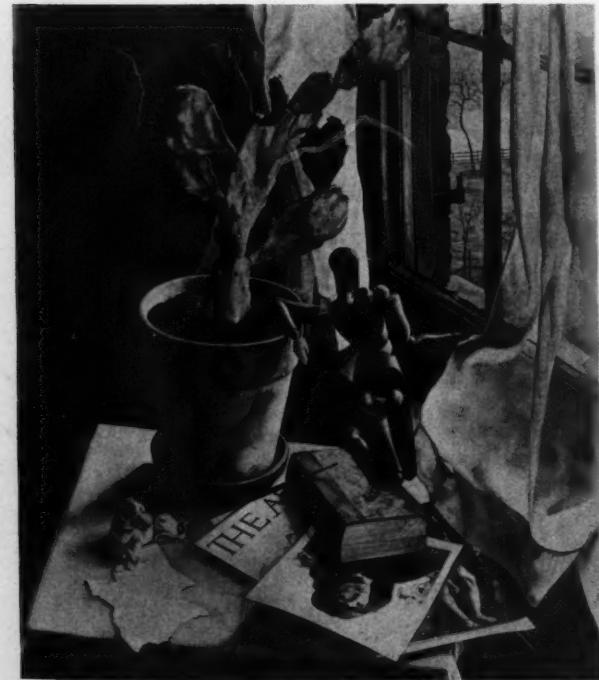
During those 30,000 miles McKinney was most impressed by the serious manner in which the artists are attacking their problems

Margo and the Right Angle: HUBERT ROPP

in their own home regions, painting scenes, events and experiences with which they are most familiar. One reason for the persistence of foreign tendencies in American art is the habit of artists congregating in metropolitan centers as they struggle for recognition—misery loves company. That day, discovered McKinney, is past, and he credits to a large degree the Treasury Department Section of Fine Arts and the WPA Federal Art Project with making possible this healthy decentralization of art production.

Since the Golden Gate exhibition is so much

Contemporary Conversation: LUIGI LUCIONI. Lent by Ferargil Gallery.



Battery Park: DUDLEY MORRIS. Lent by Walker Gallery.





ABOVE—W2: LUCIEN LABAUDT. Winner of the San Francisco Art Commission Prize in 1937, this picture derives its title from the Bay Bridge Tower visible in right foreground. Lent by the artist.

BELLOW—Wanamaker House: YVONNE PENE DU BOIS. Daughter of famous artist-father, Miss Du Bois realizes romantic and imaginative effects, is classified by the critics as "sound." Lent by Kraushaar.



BELLOW—Overseas Highway: RALSTON CRAWFORD. Classed as an "essentialist," Crawford simplifies material forms, yet retains representational elements and conveys a feeling of living—escaping the calculated coldness of pure abstractions. Lent by Boyer Gallery.



one man's opinion of what is vital in American art, the system used by the juror-judge is of leading importance. McKinney, a man of decided administrative ability, approached his task in a methodical manner. First the entire plan of campaign was outlined; he charted what he wanted, then went after it.

Preliminary work was begun more than a year ago, with the director "tossing to the winds all that he knew—or thought he knew—about American art." The goal was an unbiased picture of current painting as seen out where the paint brushes and chisels fly, and not one predecided in a museum official's office. The joint objective was to give recognition to the unknowns who had been quietly working at home, and to pay homage to those established artists who had contributed definite gains to native American expression.

Itineraries were mapped and the long trek into every section of the country began. From first hand observation 354 painters and 35 sculptors (aside from the 66 jury-picked Californians) were invited to contribute to the Golden Gate show—with the request that they work toward the show during the summer.

McKinney began actual selection last autumn; visited the studio of practically every invited artist. Where the artist's summer work did not measure up to previous accomplishments, substitutions were made with the artist's consent. However, of the 455 exhibits in the show, more than two-thirds are fresh productions.

The Golden Gate exhibition, considering the fact it represents the choice of a single juror, is remarkably varied and contains canvases that range from the National Academy to loans from the Guggenheim Collection of Non-Objective Art—proof that an individual's taste does not necessarily have to be narrowly circumscribed. A case in point is the inclusion of social protest, sparsely it is true, but still in the show.

McKinney refers to most contemporary exponents of the social scene in painting as "misguided social messiahs of the brush who ought to be engaged in other pursuits. It isn't art and it isn't propaganda. Painters of the social scene should possess something above the ears to be effective. Witness Breughel, Goya and Daumier as social satirists of keen intellectual accomplishment."

And yet hanging in the Palace of Fine Arts is probably the greatest social comment of the last decade, Maynard Dixon's *Destination Unknown*, great because it is simple—a single, lone figure of a beaten, but undefeated man, his few possessions on his shoulder, as he walks the ties of a railroad that extends out into the vast unknown, a future of work and opportunity or a future of repeating misfortune, but never defeat. No shrieking banners proclaim the defects of capitalism; there is only the figure to lift the picture out of the mass of secondary genre painting that will be history's reminder of the Depression and the ineptitude of our social-conscious artists.

Other artists of social-protest fame, though not always in this case represented by protesting canvases are: William Gropper, Philip Evergood, Aaron Bohrod, and Isaac Soyer.

The American Scene, buried by the aesthetes seven times in the last seven years, rides high in San Francisco. There are John Steuart Curry with his well-known *Hogs Killing a Rattlesnake* and Thomas Benton with *Missouri Romance* (only Grant Wood of the famous "Midwestern Trinity" is missing); George Grosz whose *Muck Raker* marks his departure from social satire to everyday life in America; Charles Burchfield who painted the American Scene before it was officially la-

belled, with *Under the Viaduct*; Doris Lee with her rural courtship at *Noon*; Reginald Marsh with his view of Americans relaxing on *Coney Island Beach*; the Texans, Alexandre Hogue, Jerry Bywaters and Harry Carnahan, with their scenes sharply focused in thin Southwestern air; the Californians Phil Dike, Tom Craig, Barse Miller, Lucian Labaudt (with the prize winning *W2*), and Lee Blair; Frank Mechau of Indian and wild-horse fame; Vaughn Flannery, William Palmer, Lee Brown Coyle, Clarence Carter, John De Martelly, Peter Hurd, Dale Nichols and Paul Sample.

Among the "poets in paint" may be listed Frederic Taubes, Russell Cowles, Judson Smith, Arthur B. Carles, William A. Gav, Hobson Pittman, Dudley Morris and Theodore Johnson. Classic may be the category for Paul Meltsner's *Martha Graham* and Umberto Romano's *Susanna and the Elders*. Humor lays its light finger on Andree Ruellan's *Spring in Bleeker Street* and Katherine Schmidt's *Tiger, Tiger!* Touching upon the infinite of the imaginative rather than the finite of reality are the canvases by Hubert Ropp, John Carroll, Myer Abel, Matthew Barnes, Allela Cornell, John Folinbee, Lauren Ford, Dan Lutz, Margit Varga, Doris Rosenthal, Manuel Tolegian, B. J. O. Nordfeldt, Eugene Higgins, John Costigan, and Franklin C. Watkins.

To that at present undefined school of American painting which is distinguished by rich textures, soft forms, broken edges, belong the selections by Alexander Brook, Robert Brackman, Robert Phillip, Nicolai Cikovsky, Bernard Karfiol, Raphael Soyer, Henry Mattson, Georgina Klitgaard, Clyde Singer, Lucile Blanch, Gladys Rockmore Davis, Lamar Dodd and Simkha Simkovich. Unclassified as yet, these "texturists" are enjoying a rising popularity.

Realism, amalgamated with the essence of living, characterizes the exhibits by Richard Lahey, James Chapin, Jerry Farnsworth, Otis Oldfield, Eugene Speicher, John J. Soble, Ernest Blumenschein, Andrew Winter, Leopold Seyffert, Ann Brockman, Wayman Adams and Luigi Lucioni. Jon Corbino, Hendrick M. Mayer and Paul Lewis Clemens stem from the reviving interest in 19th century French Romanticism.

Among the "essentialists," artists who border on the abstract and still retain the humanizing factor of subject value, are, among the Golden Gate exhibitors, Hilaire Hiler, Ralston Crawford, Everett Spruce and Andrew Dasburg. Carrying the abstract into the absolute, non-objective painting almost entirely divorced from subject matter, are John Ferren, John D. Graham, John Xeron, Raymond Jonson, Hilla Rebay, Stuart Davis, Lyonel Feininger.

Certain other Americans cling to narrative content only as a vehicle on which to hang their experiments in significant form, color passage, rhythmic line, etc. Among these may be arbitrarily placed (since this is also an empire of undefined borders): Francis Chapin, Jean Charlot, Henry McCarter, George Constant, Louis Bosa, Emil Bisttram, Isami Doi.

The Impressionists, who break color to add beauty to natural light and turn pigment into jewelled facets, are represented by such artists as Jonas Lie, Ernest Lawson, Jerome Myers, Frederick Frieseke (who won the grand prix at the Panama-Pacific Exposition in San Francisco in 1915), and Louis Kronberg, whose ballet picture, *Preparing for the Dance* is a far-cry from Ivan Le Lorrain Albright's sombre picture of an old actress entitled *Into the World There Came a Soul Called Ida*.

The 35 sculpture exhibits present an even



ABOVE—Alcatraz: MILLARD SHEETS. A moody, well organized view of Treasure Island's grim and foreboding neighbor. Lent to the Golden Gate by Dalzell Hatfield Gallery.

BELLOW—Pigeon Hill Picnic: ANN BROCKMAN. A composition showing adroit handling of Rubenesque figures in romantic landscapes. Lent by the Kleemann Gallery.



BELLOW—Under the Viaduct: CHARLES BURCHFIELD. A master watercolorist, Burchfield painted the drab aspects of "American Scene" before the critics named it. Lent by Rehn.





wider range of expression and technique, including Archipenko's abstract *Torso in Space*; Burr Miller's classic *Birth of Venus*; Alfeo Faggi's sensitively felt *Pieta*; James Earle Fraser's realistic marble of *John Riley*; Romuald Kraus' *Justice* (cellarized by Washington because the artist omitted the blindfold); Thomas LoMedico's sturdy wood comment on New York *Shoppers*; Arline Wingate's thoroughly contemporary stone of a *Kneeling Figure*; Wheeler Williams' idealized *Summer*; the *Spirit of the Dance* as interpreted by the modern leader, William Zorach; the spirit of *Diana* as felt by traditionalist, Edward McCartan; the beauty of orier'al line in Allan Clark's *Torso*.

Rounding out the sculpture section are well picked examples by Ahron Ben-Shmuel, Henry Brenner, Alexander Calder, Cornelia Chappin, Hunt Diederich, Herbert Ferber, Laura Gardner Fraser, Vincent Glinsky, Minna Har-

kay, Milton Heald, Sylvia Shaw Judson, Henry Kreis, Robert Laurent, Paul Manship, Carl Milles, Albin Polasek, Harry Rosin, Rafael Sabatini, Helene Sardeau, Carl T. Schmitz, Maurice Sterne, Albert T. Stewart, Emmanuel Viviano, and Warren Wheelock.

The above names are selected arbitrarily to indicate the scope of the Golden Gate exhibition, just as the reproductions that accompany this article were picked to indicate the variety. This does not pretend to be a listing of the best in the show, but merely a sampling of what is there. Go, spend many hours, forget critics, foreign and domestic, and decide if America has an American art.

McKinney, who long ago gave up counting sheep in favor of counting steps, awaits your decision—and along with him wait San Francisco, all America and, maybe, those Paris art critics who last summer so loudly admired our bath-tubs, films and automobiles.

The Road to Danbury: MARGIT VARCA. Connecticut days and Manhattan nights are major themes of this painter-writer. Lent by Midtown Galleries.



Girl With Dominoes:
J. THEODORE JOHNSON
Lent by the Artist

An artistic conservative from a politically radical section, Johnson began winning prizes in 1928, including three Logan awards and the popular prize awarded by the Swedish Club, Chicago.

Millier's Opinion

Traditionally there is supposed to be bitter fraternal rivalry between "radical" San Francisco in the North and "conservative" Los Angeles in the South—a cleavage of opinion that has been most noticeable in art affairs. Though little has occurred in recent years to feed these intercommunal fires, it was with this thought in mind that the editor of THE ART DIGEST asked Arthur Millier, nationally prominent critic of the Los Angeles Times, to write of San Francisco's great Fair.

By Arthur Millier

The life of American art has been periodically galvanized by great displays of art. For better or worse—and generally for both at once—these mass gatherings of art have started new style trends in architecture, decoration and the free-standing fine arts.

The Golden Gate International Exposition will hardly start any architectural waves so far as style is concerned, unless we are to be subjected to bastard Mayan. But it does present a building material—ply-wood—which will soon see country-wide use for exterior as well as interior siding, being both strong and in harmony with the modern desire for smooth, dirt-free surfaces. This is a prophecy.

It is to be hoped that American sculpture will not be much influenced by the vacuous monstrosities the Bay Region's sculptors perpetrated for Treasure Island. I have only seen these in photographs, so far, but that is plenty. Of the murals it is impossible to speak without seeing them in place. Easterners may not realize that San Francisco is almost as far from Los Angeles as Toronto is from New York. I am waiting for the Fair to settle down before visiting.

Those who have studied it on the spot say that the Fair's most beautiful element is its planting. Immense trees have been selected for particular shapes, twists and colors which

[Please turn to page 44]



Still Life Near the Window:
NICOLAI CIKOVSKY
Lent by Downtown Gallery

Broadly included with the "tecturist" group, a Cikovsky is distinguished by rich textures, softly defined forms and light, high-keyed light.



Art in Perfect Setting

What does the Golden Gate art exhibition hold for the layman, the collector, the artist and the serious student? And since the best art show ever assembled can be ruined by poor presentation, what of its installation, lighting and gallery environment? From Dr. Grace L. McCann Morley, director of the San Francisco Museum and hard-working member of the fine arts operating committee (who gave such valuable assistance in making this Special Number possible), comes the answer.

Dr. Grace L. McCann Morley

Expositions are designed for the crowd, and the necessity of serving well large numbers little informed on art was constantly in the minds of those who planned and assembled the exhibitions at the Golden Gate Exposition.

Ease of circulation, beauty of installation, use of varied color backgrounds to mitigate fatigue, controlled lighting to avoid distortion of color, clarity of labeling, adequate provision for gallery tours and lectures, elaborately illustrated catalogues contribute to making this vast display of art interesting and comprehensible to the casual visitor.

For the artist, art student and art lover with considerable experience and knowledge of the arts the exhibition has other and more important values. In the first place, in spite of size, the insistence on selection and quality throughout is at once evident. Leaders in the fields represented have been allowed free scope to follow their professional consciences in inviting what they knew to be the finest examples of a period or a style, and because of their standing have found a ready co-operation from private and public collections in this country and abroad. The resulting exhibition has a rarity and importance in general that would have been impossible without the collaboration of these many specialists.

Thus, Dr. Walter Heil, whose various Old Master exhibitions since his coming to San Francisco have contributed much to California

knowledge of art of the past, has here had occasion to gather his most brilliant exhibition. Similarly, Langdon Warner, of the Fogg Museum, Harvard University, has collected in his own fields of specialization—Japanese and Chinese art—material of first importance, and with the aid of friendly scholars has matched it with examples of equivalent quality from other Cultures of the Pacific to complete his survey of the arts developed on the Pacific's shores. Roland McKinney has called on his experience with contemporary art of this country to select an impressive group of paintings and sculptures that reflect brilliantly the diverse movements current today, while Mrs. Dorothy Liebes in the Decorative Arts Division has employed in a distinguished international assembly of interiors and their furnishings the same knowledge of trends in the application of fine arts styles to daily living which she shows so ably in her own textile design and weaving.

Methods of display also are to the benefit of the serious student, for no pains have been spared to give the works of art full advantage of modern museum methods. The opportunity to study fine works under ideal conditions of lighting, with ample space and pleasant backgrounds, permits a revaluation of painterly or

These Represent Canada

Canada, our great friendly neighbor to the North, has been accorded a separate gallery for display of her paintings at the Golden Gate Exposition. This is as it should be. Below are listed Canada's "delegates" to San Francisco's Fair, selected by Lawren Harris:

Andre Bieler, *La Route*; Franklin Carmichael, *Green Valley and Leaf Pattern*; M. Emily Carr, *Old and New Forest* and *The Little Pine*; Alfred Joseph Casson, *Thunderstorm*; Lawren Harris, *Country North of Lake Superior and Lake and Mountains*; Prudence Heward, *Barbara*; Edwin Headley Holgate, *Late March in the Laurentians* and *Lumberjack*; Alexander Young Jackson, *Morning, Algoma* and *Winter, Quebec*; Arthur Lismer, *Isle of Spruce and Sunlight in the Woods*; J. E. H. MacDonald, *Batchewana Rapids and October Shower Gleam*; J. W. G. MacDonald, *Indian Burial*; James Wilson Morrice, *Ice Bridge Over the St. Lawrence*; George Douglas Pepper, *Tobacco Patch*; Sarah M. Robertson, *Lake St. Louis*; Anne Douglas Savage, *Spring Morning*; and Tom Thomson, *West Wind*.

sculptural quality of examples that had long had perfunctory admiration.

Verrochio's *David*, to take an example, had enjoyed fame and admiration because the history of art books testified to its greatness and, by tradition, the artist was important to the development of sculpture. But how many, beyond a group of art experts with perceptions trained to see quality in objects despite crowding together in dark galleries, knew from truly seeing it that it was beautiful and great? Here, thanks to special lighting designed by Professor Clarence Kennedy, according to his long study of methods of photographing Italian sculpture, the young *David* and Goliath's head at his feet appear with all their subtlety of modeling as Verrochio himself must have conceived them.

The lighting of the general galleries, which approximates a north light and assures even diffusion on the areas occupied by the paintings, is the result of two years of research by Mr. Leo Giannini of the Exposition staff. Sculptures are provided with special spot lighting where required to bring out their form.

The varying colors of the galleries, useful in warding off the fatigue that comes so easily in so large a complex of galleries, actually serve to direct attention on the paintings and set them off. Shepherd Vogelgesang, designer of the entire interior of the building, planned also the color. It is so highly successful that it is likely to have considerable influence on gallery installation for some time to come.

If the crowd lingers over a few famous names among the Old Masters, the art student finds his satisfaction rather in this exhibition in the ease of studying everything, in the opportunity to see anew and admirably the familiar masterpieces, and in the wealth of material with which to make comparisons and in which to trace influences. It is the sort of exhibition one has longed for as a basis of art history study, and which one would travel six thousands miles to see. Californians rejoice that for ten months it will be theirs to learn from, to study, to enjoy.



Presenting Diverse Aspects of American Life, Scene and Sport:

Upper Left—
The Rocking Horse:
HENRIETTE WYETH

Upper Right—
Maryland Hunt:
VAUGHN FLANNERY

At Left—
Road to Rhome:
ALEXANDRE HOUE

Lower Left—
Landscape:
RINALDO CUNEO

Lower Right—
Winter in the Catskills:
JUDSON SMITH





*Contrasting Four Westerners
and an Austrian-born East-
erner:*

Upper Left—
West Texas Landscape:
HARRY CARNOHAN

Upper Right—
Setting the Table:
FREDERIC TAUBES

At Right—
*Arkansas Landscape,
Afternoon:*
EVERETT SPRUCE

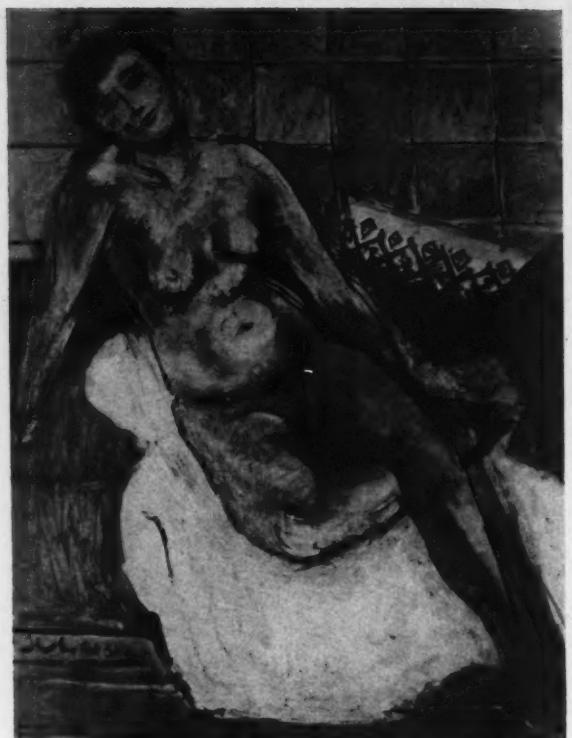
Lower Left—
New Mexican Village:
ANDREW DASBURG

Lower Right—
Copper: PHIL DIKE





Portrait of a Woman: MODIGLIANI. Lent by Kraushaar Gallery.



Seated Nude: HENRI MATISSE. Lent by Pierre Matisse.

Cream of Contemporary Europe's Art Exhibited at Golden Gate Fair

AT FIRST GLANCE seemingly far-fetched, modern European art in an exposition that presents a Pageant of the Pacific settles neatly into its appointed niche and establishes a definite relationship with the theme of the Golden Gate Fair.

The European contemporary loans, some chosen by foreign juries and some picked from America's own rich collections, underline the fact that much of the art produced in the occidental countries that shore the Pacific stems from the culture of Old World peoples. European colonists brought with them many elements of their native culture. Traits, characteristics and traditions were transplanted

rather than destroyed, and parallel developments ensued, particularly in Australia, Canada and the United States—though in the latter case increasing stress is now on native individuality.

Comparison of the European exhibits with those of North American countries reveals, in numerous cases, the influences exerted by powerful foreign originators. The United States, along with her independently creative artists, has a regiment of little Picassos, little Hofers, and little Dufys, though Roland McKinney, director of the contemporary American section held this type to a severe minimum.

Dr. Grace L. McCann Morley, after weigh-

ing the shows one against the other, concluded that the best of the European canvases have slight advantage in technical standards over American works of comparable class, but in vigor, conviction and variety—three characteristics associated with life in America—the native section maintains a parity.

The European section is overpowered, as expected, by the art of France, the nation that, since the beginning of the 19th century, has held a pre-eminent position in world-art. Significant is the fact that the French section, in turn, is dominated by loans from important American collections, both private and public. Contributing to this condition perhaps is the

Bridge at Ollieres: DERAIN. Lent by Marie Harriman Gallery.

Traveling Circus: KLEE. Lent by Buchholz Gallery.



growth of internationalism, that is a natural result of the shrinkage in world-size through greatly speeded communications, plus the fact that art, of all contemporary commodities, knows no tariffs. Today, as never before, it is possible for a famous French or a famous German artist to enjoy a reputation that has crossed the Atlantic and transcends his national boundaries.

Probably the best known work in the French section is a revolutionary canvas that created a furor in the Armory Show of 1913—Marcel Duchamp's *Nude Descending a Staircase*, lent by Mr. and Mrs. Walter Arensberg of Hollywood and now making its third World's Fair appearance. The ever-popular Andre Derain is represented by his *Landscape, Southern France*, lent by the Harriman Galleries. Matisse's *Seated Nude*, lent by the gallery of Pierre Matisse; Vlaminck's *Winter Twilight*, Utrillo's *Montmartre*, Jules Pascin's *Two Sisters*, Fernand Leger's *Composition with Tree Roots*, Juan Gris' *Still Life*, Georges Braque's *The Chimney*, and Pierre Bonnard's *Luncheon* are some of the internationally important French canvases to come to the fair via American collections. Segonzac, Dufy, Friesz and Rouault are others whose reputations bridge the Atlantic.

Among the important Germans who have influenced artists outside their own borders, even to the shores of the distant Pacific, Karl Hofer, Ernest Barlach, Paul Klee, Max Beckmann and Oskar Kokoschka hold prominent places. Hofer's *Girl With Mandolin* brings to San Francisco a typical example by the winner of the 1938 Carnegie first prize. The Russian, Marc Chagall, and the Italians, Felice Casorati and Di Chirico, known through numerous American exhibitions, are other examples of internationalists who com-

prise an important section of the contemporary European exhibits.

Among artists whose reputations have not expanded noticeably beyond their native borders, the French once again are the most numerous, with 87 exhibits. Names such as Peterelle, Poncelet, Savin, Limouse, Goulinat, Chastel, and Utter are on the painter list. The sculptors, besides Maillol and Despiau, include Boucher, Poisson, Malfrey, Drivier, Damboise and Abbal.

The English are represented by works of such men as Augustus John, Paul Nash, Duncan Grant, W. R. Sickert, besides several others who have not yet won solid international standings. Dr. Morley discovered a striking similarity between the work being done in England and that being executed in the distant countries of the Empire—Australia and Canada. In each case the artists are absorbed with native subjects so exclusively that they have given their work a perceptible regional stamp.

Hungary's Paul Molnar, Czechoslovakia's Ludo Fulla, and Holland's Jan Sluyters and Charley Toorop are other prominent contemporaries who are artistic ambassadors to the Pageant of the Pacific. Finland, the only European nation able to distinguish between a loan and a gift, has sent 14 exhibits by six of her best-known artists. While prominent in their own land, their art has not matched that of musician Sibelius in gaining a following in America. Canvases and sculptures from Switzerland, Denmark and Sweden complete the importations.

Like art on any large continent, there are apparent national distinctions and differences, but there is also a certain homogeneity in this section of the Fair's exhibits. Costumes, scenery and climate establish surface differen-

tiations, but the leveling-off which results from closer contact between nations, highlights a trend away from too great stress on nationalism, despite what dictators may do to foster infantile absorption with purely local scene.

The Nude Walks Again

BELOW may be studied Marcel Duchamp's famous, almost notorious, *Nude Descending a Staircase*,—reproduced for the third time in THE ART DIGEST. For readers who are tiring of the mystifying lady, it may be explained that she is becoming a perennial attraction at world's fairs, something of an abstract competitor to Sally Rand.

A veteran of the most important art exhibition ever held in America, the 1913 Armory Show, shown at San Francisco's Panama-Pacific Exposition in 1915 and at the Century of Progress in 1933, the *Nude* now hangs in the Fine Arts Palace of the Golden Gate Exposition, with a serene, matriarchal mellowness. Age and experience have helped soften her edges.

The painting loaned by the California collector, Walter Arensberg, was painted in 1912 by a Frenchman who has since given up art to become a European chess champ. Duchamp's work took the full-brunt of the early battle for modernism in America. Its appearance in the Armory Show in New York, Chicago and Boston caused hoots, jeers and hushed apprehension; it hit the front page of every large newspaper.

A flat, semi-cubistic vision of cycloned shingles or slipping clutch plates, the *Nude* shared publicity honors of the century with only one other painting, the famous *September Morn* by Paul Chabas. Her present siren-like role is to make you come to the fair.

*Nude Descending the Staircase: MARCEL DUCHAMP
Lent by Walter Arensberg*



*Girl With Mandolin: KARL HOFER. Lent by the Nierendorf Galleries.
Hofer Was "First" at the 1938 Carnegie International*





Bronze Pole End in Form of Dragon: Chinese, Middle Chou Period. Lent by the Nelson Gallery of Art.



Archaic Oriental Diety. Such Gods Are Venerated in the Pacific Basin Show.

In Cultural Unity These Men, Arts and Gods Rim the Mighty Pacific

"THE THINGS which men have made are inevitably the best witness. They cannot lie, and what they say is of supreme importance. For they speak of man's soul and they know who are his gods."

These words by the English critic and artist, Eric Gill, argue so convincingly for an inquisitive and appreciative mind in the face of strange arts of distant countries, that they have been reprinted to preface the catalogue of one of the exotic and important exhibitions

at the Golden Gate Exposition: the display of Pacific Cultures at the Palace of Fine Arts, organized by Dr. Langdon Warner.

America's gods are those which originated a few thousand years ago in the tight little basin of the Mediterranean—in Nazareth, Athens, along the Nile, in Rome, and later throughout all Europe. They are the gods of western painting, contemporary and old master: the paintings of Christ and the Saints, the Dutch canvases of Nature, the romantic oils of heroes like Napoleon and Washington, the Renaissance pictures of the gods and goddesses of ancient Greece, the American paintings of factories and people.

For many more thousands of years the Pacific basin, large enough to engulf a score of Mediterraneans, has had its gods, too, and has had a long, rich art to tell of them. There is actually, in the more than 30 strange cultures represented as circling the rim of the great ocean, a unity, a compelling sameness that underlies the wide external differences of these far-flung peoples.

The great contribution of this exhibition—one which may well put it down in history—is that it comprehends this great unity and it does it with hundreds of objects that tell

things of supreme importance. The average occidental's prejudice of thinking of art only in terms of painting and sculpture may prove one obstacle to full appreciation of the show, for the objects include not only paintings and stone sculptures, but textiles, wood figures, lacquers, earthenware, feather, grass objects and other unusual materials. They qualify as art in each case, for they have been fashioned by craftsmen.

One of the immediate differences between



LEFT: Hawaiian Goddess of Kou Wood. Lent by Mrs. David McHattie Forbes. RIGHT—Carved Marble Vase, Maya. Lent by University of Pennsylvania. The Mayan artists displayed a respect for stone quality that is the envy of many of our modern sculptors.



oriental and occidental cultures in the Palace of Fine Arts is the importance that things of the earth have had among the Pacific peoples. "Earthiness" predominates, and oil pigment brushed on canvas, the age-old method of expressing the longings of the occidental soul, is entirely absent from this 8-room exhibit.

Naturally, the separate cultures are represented unevenly, not only because of the difficulty of getting the loan of precious material, but because the cultures fluctuated so greatly throughout their history. Among the best represented is the art of Japan which amounts to the second largest Japanese exhibition ever held in America.

Practically all great art in Japan, whether it is owned privately or by the state, is subject to government supervision and is called "National Treasures." Rarely are these objects let out of Nippon at all, but, sensing the significance of Dr. Warner's brilliant thesis in presenting this show, Japan has in this one case loaned most liberally. The only museum not restricted to the National Treasures decree, the Imperial Household Museum, has loaned a number of objects itself.

Great wood sculptures of Buddha, ritualistic bronzes, ceremonial silk robes, scroll and fan paintings that are equal to and sometimes surpass the greatest efforts of occidental artists are in the Nipponese rooms. The great artist-priest Shōsen (circa 1510) is represented by a landscape; the other innovator in Japanese art, Motonobu, of the same period, contributes a painting of a jovial group of philosophers. With these and the innumerable other items, the dismissal made too often that Japanese art is merely a copy of the art of China is effectively disproved.

Japanese art was inspired by the great and lengthy Chinese tradition, though it nationalized that to its own Rising Sun purposes. Chinese art is, of course, the most patriarchial of the entire Pacific circle, and the material from old Cathay is proportionately fine. It begins with the earliest ceremonial bronzes, cast into clever molds with the most consummate workmanship, at an age when European countries were overrun with half-savages.

China had a great civilization as early as thirty centuries ago and it had an art tradition that lasted until not much less than a century ago. Beautifully fashioned porcelains, bronzes, marvellous scroll landscape paintings, Buddha statues, velvets, silks, intricate brocades have been gathered from great American, English and Continental collections, to stress this highest of the Pacific ascents in culture.

Directly opposite from the Flowery and Celestial Kingdoms, across the wide expanse of the Pacific, lie the three Americas: North, South and Central, and through them runs that great spinal column of a mountain range with its sectors of the Rockies, the Andes and the Sierra Madre. Near the Isthmus where the Atlantic nearly reached (and finally has) the Pacific, there flourished in the days before Columbus and Cortez a series of great civilizations, as great as any comparable one in Europe at the same moment. For years the artistic products of these civilizations have been set up in natural history museums as curios and only recently has the world learned to look on the objects as works of art.

Art they are, nevertheless, and nothing in its own way surpass the textiles and the metallurgical products of the Incan (Peru) civilization, the architecture and sculpture of the Mayan (Mexico) civilization, the vigorous art of the Aztec culture and the Toltecs. Agriculture was the basis of these peoples' lives as it was and is in China and the entire Pacific, and, like the ancient Chinese, they erected over the foundation of fields of



PART OF JAPANESE GALLERY—Left: *Satsuma Vase*, lent by Mr. Furano; *Painting by Kagei (1740 A. D.)*. Middle: *Screen by Chokuan*. Right: *Painting by Shōsen*. The last three items are lent by the Tokio Imperial Art School to the Pacific Basin Culture Exhibition.

grain a great, subtle, philosophic life. From these eras there are, in the Pacific Cultures show, great examples of sculptures, architecture, of textiles and gold jewelry, of pottery and painted wood, and baskets.

In the Mayan group the kinship to Chinese work is startling and leads to innumerable hypotheses. Can it be that the Chinese and Mayans at one time traded across the great ocean in their frail crafts? Were people blown across the ocean against their will by the trade winds to land on a new continent? Was the narrow Bering Strait the bridge that connected these cultures? Or is it an example, so frequent in the history of art, of human beings endowed with the souls of artists and the love of their tools and materials, arriving independently at the kinship of all good things that are well done?

These are the questions that fleetingly raise themselves in the mind as the cultures of the Pacific are surveyed. Without doubt there is enough indication to support each theory but especially the latter.

The Incan weavers, equipped with the principle of the loom, of weaving threads at right angles to each other, which prevails still today in industrial Lowell, Mass., did their work with a kind regard for both loom and thread and the result, governed by some higher law of man, was that their textiles compare with and look like those done a thousand years ago by the Copts in the valley of the

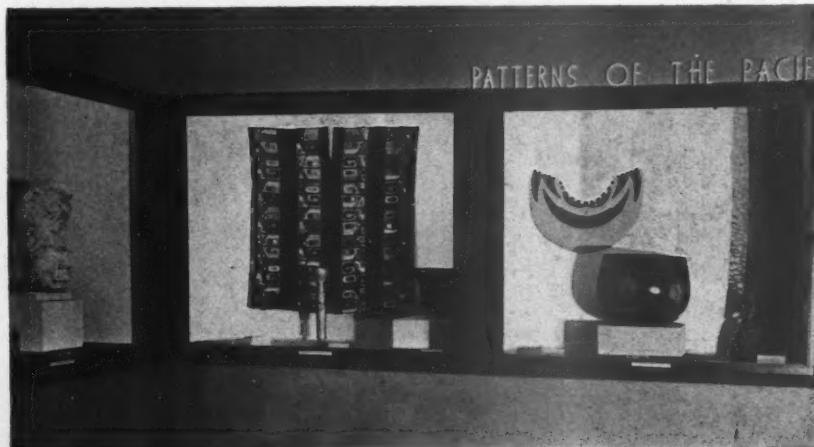
Nile. The Mayan sculptors, carving a doorway lintel or making a vase thousands of miles away from China, arrived at the same theory of geometric decoration, the same spiral motives, and the same classic feeling which not only the Chinese had enriched in their art, but was to characterize the best of Greek life.

Even in the lower reaches of that vast oriental sea, where the heat and climate differs radically from any other part of the basin, there is the same evidence that artists were above all, craftsmen. Even in the middle of the Pacific, in the ancient culture of Hawaii and the peppery group of Oceanic islands, the pottery, the little native wood gods with their heathen eyes and ears and feet, the feathered robes of cruel rulers, while not artistically as sophisticated as either the Chinese or Mayan arts, are fashioned with the same scrupulous honesty and charged with an equally spiritual meaning.

The Pacific is less the riddle, after all. The peoples that bordered its waters had bodies, souls, hopes, gods, beliefs. They had, also, artists. In his own land the fashioner of a delicate Chinese glaze, or the carver of a Mayan sculpture, or the weaver of a Peruvian textile was the equivalent of the Dutch landscape painter and the Renaissance master of a Madonna and Child. He was a fashioner of things which cannot lie.

The Pacific was never before as truthful as in this great exhibition.

PATTERNS OF THE PACIFIC—Extreme Left: Stone Mayan Head from Guatemala, lent by Tulane Univ. Middle: Tapestry skirt and high silver jar, lent by Peru. Right: Objects from Polynesia—a royal collar of feathers and huge wooden poi bowl from Hawaii, and a Maori canoe prow lent by the University of Pennsylvania Museum to the Pacific Basin Culture Exhibition.





THORNE ROOM: *Louis XIV Salon (1643-1715)*. This room is of the type Le Grand Monarch would have used as a salon to entertain his bowing nobles.

The 'Commonwealth of Art,' Where Craftsmen Put Beauty in Daily Life

TAKING DEEP, long draughts of aesthetic enjoyment before a \$2,000,000 world masterpiece is—for all its rich memorableness—an infrequent experience in the daily life of an average person. Does that mean that art must be a perforce an infrequent matter of world's fairs and museum visits?

The answer has been staged at the Golden Gate Palace of Fine Arts in dramatic proximity to the roomful of well-guarded old masters. It is the astonishingly inclusive, pregnantly suggestive exhibition of Decorative

Arts, a show that gives clear demonstration of art pervading everyone's daily life.

The classification of decorative arts, as it has been made a premise in the show assembled by Dorothy Wright Liebes, includes the simple yet infinite group of things "we know to be useful and beautiful—art which is functional yet distinguished by the 'creative idea'."

These objects of daily living and the rational, harmonious relation among them is the basis of decorative art. Furniture, rooms, table-

ware, home equipment of all sorts, the books people read, their bindings, clothes and textiles, wall papers, glassware, jewelry, fine lace and humble cottons, silver and stainless steel spoons—these are the vehicles for daily, even hourly enjoyment of art for the average person. This is the commonwealth of art.

But these objects are worthy vehicles of art enjoyment only when they conform to a few universal and ageless laws, paramount among which is the Bill of Rights in art—the law of fine craftsmanship. To emphasize its ex-

THORNE ROOM: *Sheraton Drawing Room (1750-1806)*. This room is of the simple Adam type used in small English country houses, planned as a background for beautiful Sheraton furniture.



treme importance, there have been set up in the exhibition three actual workshops: a bookbindery, a loom and a ceramic shop.

Each item in the entire decorative arts display is a product of fine craftsmanship, and has, therefore, a set of inherent qualities. Being craftlike, each object is functional: its design is adapted to its purpose, not in the flashing manner of applied and misunderstood functionalism, but as an outgrowth of the "creative idea." Each object expresses something of the tools that made it. Each retains something of the pristine qualities of the material of which it is made.

Glassware looks globular and "glassy," and looks as if it had been fashioned with blowers' pipe and the application of heat. Each textile proudly admits its origin, not only on the loom, but out of the flax and cotton and wool of fields and pastures. If it is a table cover, its very design suggests tablecovering. A bookbinding is well pressed, strongly sewn; it fakes no other material and it harmonizes in shape and design with the very contents of the book. Every piece of ceramic, elevated to a beauty in itself by the "creative idea," denies not that earth it is and to the earth it may someday return.

In the spectacular set of designed rooms, representing the most famous designers throughout the world—Californians, New Yorkers, Parisians, Swedish, English,—the assembly of accessories has been made under the creative idea. Here no narrow definition of functionalism prevails. Some persons prefer efficient living but there are others who long for imaginative, romantic living. Both are, if they fill the need, functional.

A rigorously modern bedroom, strong on the angles and curves of unwasted space and stripped of distracting elements, is set up beside another bedroom hung with the fragile souvenirs of femininity, the romantic memories of the past. Another room shows the dramatic employment of outdoors as an extension of modern living, the terrace as a room. A third, equipped with furniture and accessories in wood and glass, shows how Finns, with a country rich in timber and excellent glassmen, have put art squarely into daily living.

A "Seaside Terrace," a "Powder Room," a "Town Bedroom," a "Desert Living Room," a "Bachelor's Room"—these are some of the problems solved with distinction, and which the visitor, fresh from his enjoyment of the concentrated art of the old masters, may bring home with a new determination to surround himself with the enrichment of fine taste. Alvar Aalto of Finland, Rena Rosenthal, Macmillan, Inc., Paul Bry, Gilbert Rohde, and Robert Loche of New York City; Etienne Kohlmann and Mme. Marie Cottoli of Paris; Duncan Miller of London; Marcel Breuer of Harvard's architectural school; a host of famous West Coast designers, who rank with those of any other nation, such as Richard Neutra, Paul T. Frankl, Kem Weber, F. Elton, Baldauf, Gump's,—these and others have joined in the symposium of interior decoration at the Fair.

The criterion of the past, a feature included in each of the other separate shows in the Fine Arts Palace, is here, even in the interior design section. The famous Thorne Miniature Rooms, small scale models of period interiors collected by Mrs. James Ward Thorne,



THE MODERN STYLE: Twin chests, mirror, chair and other accessories for a bedroom group, designed by Gilbert Rohde. This group makes full use of the decorative qualities of the various materials, by combining several types of wood and utilizing leather, glass and brass. Note the transparent plastic legs, made of Lucite, one of many new materials.

present the "creative idea" of the past, of the days of most elegant and most classic French and English living—styles that have so profoundly affected today's interiors.

The Thorne Rooms, made on a scale of one inch to the foot, range from the Tudor Great Hall of Henry VIII and Elizabeth to the French and English modern. In between are examples of the Jacobean epoch which lasted for 85 years and covered five reigns; the full bloom of the Italian Renaissance under Inigo Jones; Christopher Wren and the elaborate carvings of Grinling Gibbons; the charming simplicity of Queen Anne; William Kent, Thomas Chippendale, Thomas Sheraton and the Brothers Adams; Hepplewhite, the classical; Victorian Gothic; Francis I, the most ornate of French decoration; the luxury of Louis XIV; the boudoir charm of La Pompadour; the sophisticated grace of French Directoire; the magnificence of the Napoleonic Empire.

Accessories that go into rooms and into daily living form an even larger sector of this great exhibition. Jewelry designed for con-

temporary life by such firms as Cartiers, American fashions, as guided by the magic hands of Muriel King, Lily Daché, Elizabeth Hawes and others, form still another show.

The field of American ceramics, one of America's fastest growing decorative arts, is encompassed in a rare display of 100 selected pieces from the 7th National Ceramic Exhibition—the nation's main annual ceramic event. There are plates, bowls, plaques, winsome sculptures and figures from the hands of America's bluebook of ceramists, as selected each year in this show at the Syracuse Museum of Art.

Even the objects used in divine worship, the liturgical arts of home and church, have found a place in this great all embracing show, and examples of fine work expressive of both craftsmanship and the supreme dignity of their use, have been given space.

This show is the average man's own, and the woman's. Art here is no precious quantum, embedded 600 years ago in a \$2,000,000 painting by a great Italian. It is the very substance of a better, everyday life.



Ceramic art at the Golden Gate's Decorative Arts Exhibition: Group of beautifully formed and glazed bowls by Glen Lukens, Professor of Ceramic Art at the University of Southern California. This group was awarded third prize for pottery at the Seventh Annual National Ceramic Exhibition at the Syracuse Museum. (See Right)



DR. WALTER HEIL



ROLAND J. MCKINNEY



DR. GRACE L. MCCANN MORLEY

Their Knowledge and Taste Made Possible California's Triumph

GREAT EXPOSITIONS, like the one which inspired this issue of THE ART DIGEST, reflect not only the accomplishments of those segments of the globe of which they treat specifically, but also the ability of certain key officials to choose, select, organize and to plan—individuals whose awareness and taste result in an accurate mirroring of the highest achievements of man, past and present. The individuals responsible for the success of the Golden Gate art exhibitions have diverse backgrounds, giving them, in ensemble, a healthy balance.

On the Operating Committee, which acted as general director, is Dr. Grace L. McCann Morley, director of the San Francisco Museum. Born in Berkeley, she attended the University of California, and later, the University of Paris, where she earned her Doctor's degree in 1926. Returning to America in 1927, Dr. Morley taught art in Goucher College. Three years later she became curator of all departments except prints at the Cincinnati Museum. In 1934 she was appointed head of the San Francisco Museum, and her return to her native state has been marked

by such honors as the presidency of the Western Association of Art Museum Directors.

Co-member of the Operating Committee is Charles Stafford Duncan, Kansas-born artist now a resident of San Francisco, who has won honors on both coasts. He was awarded the 1937 Altman prize by the National Academy.

Roland J. McKinney, new director of the Los Angeles Museum, was head of the Baltimore Museum when he accepted the assignment to pick the contemporary American art section. Born in Niagara, New York, in 1898, McKinney studied at the Chicago Art Institute under Bellows and Pennell, intending to become a muralist. After two years of art teaching, however, he began his present career as director of the Davenport (Iowa) Art Gallery in 1924—a post he held until 1927 when he was appointed head of the High Museum at Atlanta. From Atlanta McKinney went to Baltimore, thence to Los Angeles. (See page 54).

An American citizen since 1932, Dr. Walter Heil, who assembled the European art exhibits, was born in Oppenheim, Germany, in 1890. In 1922 he was awarded a fellowship

from the German Government for research in Italian art. In 1926 he became curator of European art at the Detroit Institute, and in 1933 was made director of the California Palace of the Legion of Honor and the M. H. de Young Memorial Museum. Dr. Heil is author of several scholarly works in the old master field.

The section devoted to Pacific cultures was under the supervision of Dr. Langdon Warner of the Fogg Museum and Harvard University. Noted as one of the greatest authorities on Japanese art, Dr. Warner has written extensively on his specialty and has headed many archeological expeditions in the Orient.

The decorative arts section was supervised by Mrs. Dorothy Wright Liebes, noted designer and textile expert. A graduate of the University of California and of Columbia, Mrs. Liebes is a member of prominent West Coast organizations, as well as the Museum of Modern Art in New York.

Under each of these leaders were the many privates who labored in the ranks: the art world owes them an inestimable debt.

The Catalogues

THE HANDSOME official catalogues for the different exhibitions at the Golden Gate's Fine Arts Palace were designed typographically by Joseph Sinel, in collaboration with the fine arts committee and the heads of the different exhibitions. Realizing that the bulk of visitors will be "just folks" rather than art people, the designers have wisely avoided the conventional art exhibition catalogue.

Dorothy Liebes' Decorative Arts catalogue is a veritable international directory of the world's best designers in that field, and it contains many illuminating essays on the various decorative arts written by authorities. The Pacific Cultures catalogue, beautifully illustrated, contains a brief but complete history of all the arts represented, written by Dr. Warner in a sparkling, readable manner. It is the first handbook ever published that covers this field completely.

The exceptionally large number of reproductions in Mr. McKinney's Contemporary American catalogue will long serve new recruits to art collecting as a guide to their tastes. Equally well designed, sensibly written, and beautifully illustrated are the Old Master, the Historical American, the Thorne Rooms and other catalogues. The committee is to be congratulated for these fine brochures.

COURT OF PACIFICA—In the left background is seen the huge relief mural, *The Peace Makers*, by the Bruton sisters—Esther, Helen, Margaret. The mural, 57 by 144 feet, is a hybrid of painting and sculpture. At right, Sargent Johnson's *South American riding a Llama*.



GOLDEN GATE SPECIAL NUMBER

The Art Digest

Murals and Sculpture At Golden Gate

WORLD'S FAIRS have progressed during the past few decades from haphazard, incoherent displays of things amazing and spectacular to a point, reached today at the Golden Gate International Exposition, where they comprise a new, 20th century art form,—an entity in itself and an independent expression of a people.

A world's fair of today has a theme and a well defined unity of planning around that central theme. There is a new theory of exposition art and architecture, of landscaping and floodlighting, a recipe of attractions, and—most important of all—a new theory of weaving all these elements into one great symphonic work. The designers strive to create a definite mood. The Golden Gate Exposition achieves one itself: a mood poetic.

Two main contributory factors to the poetic mood of the Coast affair are its murals and sculpture and the setting in which they are placed. Probably no previous fair in the United States has been as well landscaped,—a factor that greatly enhances the effect of the murals and statuary throughout the grounds. The "Pacific Style" exposition buildings, clean, geometric facades, unbroken by windows, are themselves painted in delicate pastel shades. At night a battery of lights play over these chaste facades, huge simplified murals, and sculptures in a changing symphony of color.

The mood poetic admits no tragedy, no reminder of the crass actualities of life and hence in the murals and monumental statues are contained only those conceptions that transcend the actual world.

The theme statue, Ralph Stackpole's huge *Pacifica*, rises a sheer 80 feet in abstract volume, half architecture, half sculpture, animated in its surface by conventional motifs that are ages old, and culminating in an idealized goddess that mingles Eastern and Western characteristics, the more universal for doing so. The melody of tinkling spangles in the prayer curtain behind the statue adds an other-worldly note.

The largest of the murals, *Peacemakers* by Esther, Helen and Margaret Bruton, emphasizes again the theme of the Pageant of the Pacific, depicting a calm, pacific Buddha and a classic, Occidental woman flanked on both sides by friezes of moving figures that represent the Orient and the Occident. This mural, 144 feet long and 57 feet in height, is an artistic hybrid, a cross between painting and sculpture, made up of low-carved, painted blocks that animate the 8,000 square feet with large bold patterns of form and color.

Circling a beautiful fountain near *Pacifica* and the *Peacemakers*, are smaller yet monumental statues symbolizing Pacific races by Jacques Schnier; Brents Carleton's *Polynesian Group*; Adeline Kent's South Pacific group; Sargent Johnson's happy *Incans*; Carl George's *American Indian and Modern Woman*; Ruth Cravath Wakefield's North American group; Graham's *Primitive Woman Making Farina* and a group of *Chinese Musicians* by Helen Phillips.

The tallest structure in the fair, the Tower to the Sun (a lantern spire that intercepts the two main axis of the fair) is capped with a 32-foot wrought-iron gilt *Phoenix*, by O. C. Malmquist, symbolizing the rise of San Francisco after the fire of 1906. The surrounding pavilions in this court are decorated with sculptures by Malmquist, Raymond Puccinelli, Ettore Cadorin and Carlo Taliabue and Adeline Kent.

The Court of the Seven Seas (these courts and towers have magically romantic names)



COURT OF PACIFICA—Showing the 80-foot theme statue by Ralph Stackpole, backgrounded against a huge "prayer-curtain" scintillator that tinkles in the breeze. Other figures are by Jacques Schnier, Brents Carlton, Adeline Kent, Carl George, Ruth Cravath Wakefield.

contains murals of interest to every mariner, paintings from a log-book by John T. Stoll. Nearby are six murals by Armin Hansen.

Through triumphal arches and heroic portals, one "court" follows another. Headiest of all is the Court of Flowers with its feminine, curving lines and fragrant atmosphere. Six mural panels by Millard Sheets add historical interest to this court by showing the turbulent periods in California's early history.

Probably the most gigantic mural in the fair is a WPA product from the sketches of Herman Volz, a Federal Art Project artist of San Francisco. On monumental scale is Hugo Ballin's murals of *The Four Winds*.

The Pageant of the Pacific, as far as the United States is concerned, would not be complete without a work devoted to the glittering commodity that founded San Francisco, the precious substance that has been California's making—gold.

A vast, comprehensive set of murals by Irwin D. Hoffman, one of the few Easterners to work at the fair, has been installed in the Mining Building which celebrates the entire

history of mining. From the early, prehistoric days of the Cro-Magnon man who discovered that the copper around his fireplace melted into a malleable material, to the vast super-dredging and hydraulic extraction processes of today, the murals trace a history of labor by mankind.

The artist has depicted the ancient Egyptian miners, a veritable chain-gang, laboriously passing crude ore through narrow passageways; down through history to the final release, with the coming of the machine age, of man from the killing manual labor of mining. Yet the murals end on a note of apprehension, for, in the final panel summing up the fruits of the extraction industry, is an airplane and trained upon it is an anti-aircraft gun, placed with the good things of life made possible by metals.

That, too, may be part of the Pageant of the Pacific. But the visitor is free to pass to more courts of exotic, oriental fragrance, and re-capture the thread of poetic romance,—the thousand-and-one nights amid melodious music, evocative paintings and statues.

Placer and Open-cut Mining: IRWIN D. HOFFMAN. One of six panels in Hall of Mines tracing history of the extraction industry.





Sleep: FREDERICK C. FRIESEKE. Awarded Highest Honors in 1915.

Frieseke, 24 Years Ago, Took the "Grand Prix"

ON JULY 15, 1915, slugger "Ping" Bodie smashed a homer out of the park, with two out and the bases loaded in the ninth, to bring victory to the San Francisco Seals over the Portland Beavers, and on that same afternoon the international jury of the Fine Arts Department of the Panama-Pacific Exposition announced to the public the showering of luscious awards upon contemporary artists. It was obvious that "Ping" was on his way to the Big Leagues, and, according to Edwin Clark, director of Vermont's Wood Art Gallery and art research excavator, "it was equally obvious from the American section that art in the United States—considering the then recent new influences following the stimulant of the Armory Show—had reached a position comparable with art in other countries with the exception of France."

To Frederick C. Frieseke the jury voted the "Grand Prize" for his nude *Sleep* (reproduced above). Medals of Honor went to John W. Alexander, Cecilia Beaux, Emil Carlsen, Walter Griffin, Willard Metcalf, Richard E. Miller, Lawton Parker, W. E. Schofield, Violet Oakley. In sculpture medals of honor went to

Herbert Adams, Karl Bitter and Daniel Chester French, with Cyrus E. Dallin, James E. Fraser, Albert Laessle, Paul Manship, Attilio Piccirilli, Bela Pratt, A. Phimister Proctor, Arthur Putnam and F. G. R. Roth garnering gold medals. Honored etchers were: Henry Wolf, D. A. Wehrschmidt, C. Harry White, Gustav Baumann, Allen Lewis, J. Andre Smith, and Cadwallader Washburn.

These were the "gold medalists" 24 years ago: Myron Barlow, Gifford Beal, George Bellows, Max Bohn, Hugh H. Breckinridge, H. J. Breuer, C. C. Cooper, H. G. Cushing, Charles H. Davis, Ruger Donoho, Paul Dougherty, J. J. Enneking, Daniel Garber, Lillian W. Hale, W. H. Hamilton, Harry L. Hoffman, James R. Hopkins, John C. Johansen, Sargeant Kendall, William L. Lathrop, Ernest Lawson, Hayley Lever, F. L. Mora, Waldo Murray, Elizabeth Nourse, Joseph T. Pearson, Marion Powers (Kirkpatrick), Ellen Emmet Rand, Robert Reid, William Ritschel, Edward F. Rook, Robert Spencer, H. O. Tanner, Giovanni Troccoli, Douglas Volk, Robert Vonnoh, Horatio Walker, E. K. K. Wetherell, Irving R. Wiles, C. H. Woodbury, Charles M. Young.

Dungan Speaks

How are Californians reacting to exposure to the epidemic of artistic riches at the Fine Arts Palace of the Golden Gate Exposition? And how does native California art measure up when placed in close proximity to the best from the East? Searching for answers, the editor of THE ART DIGEST called on H. L. Dungan, alert critic of the Oakland (across the Bridge) Tribune.

By H. L. Dungan

Our Fair is a good show, but the art gallery is so big that it has me beaten down. The exposition, by the way, is well out in San Francisco Bay, on that mysterious Treasure Island that seems to float, like a new constellation, some place not quite on earth.

California artists spent a few days upheaving their emotions when they discovered that Roland McKinney, who hails from the effete East and has charge of the contemporary American exhibition, had decided to mix the

Californians with the Woodstockers, the New Yorkers and the Missourians. For the moment, to Californians, who expected their own galleries, it seemed a tragedy, but most of them have since decided that McKinney was right. Personally, I think that McKinney was more than right, for his hanging of the show discloses that California artists can hang with the best and equal any.

The jurors who selected the California show (the only section juried for the Fair) decided to exhibit examples of all accepted types of work that is being done in this State. The paintings run from serene academic landscapes to radicalism and all that lies between.

It's a long search through some 30 galleries to pick out California art, but it's worth it, particularly for Californians who are not at all modest about glowing with pride.

The California showing is up-to-date but fairly conservative when one considers the influence of the San Francisco school of art-thought, which is more than apt to go hog-wild. The examples of radicalism are scarce

and I saw but one or two disjointed wine bottles on tables falling over.

Speaking of the few nudes, one of the best pictures in the American show is *Figure* by Otis Oldfield, San Francisco. [Oldfield's semi-nude nearly broke up the Sacramento Art Fair in 1933, and was later exhibited at the Museum of Modern Art's "Sixteen Cities Exhibition."] In an entirely different spirit and with heavy brush strokes is an equally sound painting of small boats drawn ashore. The artist is Maurice Logan, Oakland.

Landscapes worthy of special mention, but each different in its approach, are by Gottardo Piazzoni, Rinaldo Cuneo, San Francisco; William Gaw, Berkeley; William Wendt, Los Angeles. Not much typical Americana got in the show and only one or two propaganda pictures, the latter of no consequence.

McKinney scattered a few radicals on the walls of the many galleries he had to hang, then put the rest in one small gallery. Largest of these is by Margaret Peterson, Berkeley. This gallery was empty when I visited it, but that doesn't mean anything for most of the visitors to the Fine Arts Palace devote their time to the Old Masters when they are not searching for the rest rooms, which are difficult to discover.

California architects did especially well, for the buildings were designed on such heroic lines that even the hot-dog stands fade into nothing.

Millier's Opinion

[Continued from page 32]

enhance the spots in which they now stand. Often they were brought hundreds of miles. For most of us concerned with the fine arts, however, the big thrills will doubtless come from the art exhibitions. Even a cursory reading of the exhibit list reveals a feast of hitherto unavailable works of art, ancient and modern, occidental and oriental.

The gathering of contemporary decorative art is bound to have a powerful influence in a region which is forever building and congenitally eager for new wrinkles in furniture.

To assemble these exhibits experts were sent out with more than the usual time and powers allowed for such jobs. Herbert Fleischacker, for years considered to be the "boss" of San Francisco, headed the Fine Arts Committee. Edward Alden Jewell credits him with working miracles for the exhibitions. His long reign has always been kindly to art in the Bay City.

In their way Californians are at least as provincial as New Yorkers are rumored to be. We think principally of our State. What will the meeting among us of so many art currents from many lands and time do to our people and artists?

Our best artists are lively and eager, but neither they nor the people who visit art exhibits have at hand great reference collections such as many Eastern cities can boast. The real artists, we may be sure, will have their conceptions of "quality" refreshed and will pick up those hints, aesthetic and technical, which come only from actual contact. The others will glibly steal tricks and start false modes. They will pass.

The greatest gain may well be in the awakening of a wider public to the excitement and interest art can arouse. Properly capitalized upon, the Fair can stimulate the permanent work of museums and schools and leave a public hungrier for art than it was before.

And if the Fair does no more than give California another such art patron as Albert Bender, it will have been 100% worthwhile.

The Art Digest

Living Americans

Printed herewith is a complete list of all the contemporary American paintings now on exhibition at the Golden Gate Exposition (Palace of Fine Arts). With the exception of paintings from the Pacific Coast and Hawaii, they were selected by Roland J. McKinney, the "one-man jury." In order are listed name of artist, year of birth, resident-state, title of exhibit, name of lender if any:

Myer Abel (1904-Ohio). *The Children*; Gertrude Abercrombie (1900-III.). *The Hill*; Wayman Adams (1883-N. Y.). *Portrait of Bedrich Vaska*; Percy Albee (1883-N. Y.). *Neighbors*; Ivan Le Lorraine Albright (1897-III.). *Into the World There Came a Soul Called Ida*; Conrad Abuzzio (1894-La.). *Jordan*; Mingo Alexander (Cal.). *Park Refreshments*; Mabel Alvarez (Cal.). *Still Life*; Boris Anisfeld (1879-III.). *Studio*; Edmund Archer (1904-N. Y.). *Colored Clairvoyant*; Victor Arnauoff (1896-Cal.). *Grass Fire*

Elise W. Bacharach (N. Y.). *Southern Scene* (Milch Gal.); Josef G. Bakos (1891-N. M.). *Santa Fe Landscape*; John Barber (1898-N. Y.). *Sardine Workers*; Matthew Barnes (1886-Cal.). *Night Scene*; Herbert Barnett (1910-N. Y.). *Seawall*; Pigeon Cove (Contemporary Arts); Lester W. Bentley (1908-Wisc.). *Georgia Cracker*; Thomas Benton (1889-Mo.). *Romance* (Ferargil Gal.); Franz Bergmann (1898-Cal.). *Still Life*; Jane Berlandina (1898-Cal.). *Side Show* (Courvoisier Gal.); Saul Berman (1899-N. Y.). *On the Hartem*; Oscar E. Berninghaus (1874-N. M.). *Hay Time, Taos*; Theresa F. Bernstein (1896-N. Y.). *The White Soil* (Grand Central Gal.); George Biddle (1885-N. Y.). *Winter* (Rehn Gal.); Julian Binford (1900-Va.). *Po' Julie*; Isabel Bishop (1902-N. Y.). *Waiting* (Midtown Gal.); Emil Bisttram (1895-N. M.). *Pulsation*; Harold Black (1913-N. Y.). *Stand-Up*; Lee Blair (1911-Cal.). *Mary by the Sea*; Sarah Blakeslee (1911-Pa.). *Portrait*; Arnold Blanch (1896-N. Y.). *Flower Makers* (Rehn Gal.); Lucile Blanch (1895-N. Y.). *August Afternoon* (Milch Gal.); Julius Bloch (1888-Pa.). *Hitch-Hiker*; Richard Blow (N. Y.). *Mid-Summer Noon* (Walker Gal.); Ernest L. Blumenschein (1874-N. M.). *The Plasterer* (Rupert Hughes); Aaron Bohrod (1907-III.). *Chicago River*; Jessie A. Botke (1883-Cal.). *White Peacock and Copo de Oro*; Henry A. Botkin (1896-N. Y.). *The Three Montanellis* (Harriman Gal.); Erna Bottigheimer (1907-Ohio). *Betty Jane Smith*; Louis Bouche (1896-N. Y.). *Mural Assistant* (Kraushaar Gal.); Charles T. Bowling (1891-Tex.). *Mason County Landscape*; Fiske Boyd (1895-N. J.). *The Garden in March*; Ray Boynton (1883-Cal.). *Miners*; Louis Boza (N. Y.). *Skating in Maine* (Contemporary Arts); Robert Brackman (1898-N. Y.). *Market Woman* (Macbeth Gal.); Rex Brandt (Cal.). *My Mule Moe*; Samuel Brecher (1897-N. Y.). *Jason*; Raymond Breinin (1909-III.). *The Preacher* (Downtown Gal.); Edgar Britton (1901-III.). *Black Barn*; Ann Brockman (1898-N. Y.). *Pigeon Hill Picnic* (Kleemann Gal.); Alexander Brook (1898-N. Y.). *La Touche*; Edward Bruce (1879-D. C.). *Klamath River* (Milch Gal.); Conrad Buff (1886-Cal.). *Zion*; Louis Bunce (1907-Ore.). *Mountain Landscape*; Charles Burchfield (1893-N. Y.). *Under the Viaduct* (Rehn Gal.); Copeland C. Burg (1895-III.). *Along Eugenie Street*; David Burliuk (1882-N. Y.). *Gloves Waterfront* (Boyer Gal.); Lella Burro (1905-N. J.). *Street Musicians*; Leonard C. Butler (1898-N. Y.). *Sic Transit Gloria Mundi*; Jerry Bywaters (1906-Tex.). *David Williams*

Paul Cadmus (1905-N. Y.). *Gilding the Acrobats* (Midtown Gal.); James Calder (1907-Mich.). *Girl Brushing Hair*; Kenneth Callahan (1906-Wash.). *March of the Blind*; Peter Camfferman (1890-Wash.). *Granite Falls* (Seattle Art Museum); Arthur Carles (Pa.). *Red Haired Girl* (Earl Horter); Harry Carnahan (1904-Tex.). *West Texas Landscape* (Dallas Museum of Fine Arts); John Carroll (1892-N. Y.). *Awakening* (Rehn Gal.); Clarence H. Carter (1904-Ohio). *Outside the Limits* (Ferargil Gal.); Daniel Celentano (N. Y.). *Convalescence* (Walker Gal.); Penny Cent (1905-III.). *Composition* (Guggenheim Foundation); Dorothea Chace (1894-N. Y.). *Young Harder*; Francis Chapin (1895-N. Y.). *Blue River*; James Chapin (1887-N. Y.). *Boy Practising* (Rehn Gal.); Jean Charlot (1898-N. Y.). *Tiger Lilies* (Morgan Gal.); C. K. Chatterton (1880-N. Y.). *Fish Houses*; *Day's End* (Macbeth Gal.); Nicolai Cikovsky (1894-D. C.). *Still Life Near the Window* (Downtown Gal.); Alson Skinner Clark (1876-Cal.). *Waterfront, Charleston*; Paul Lewis Clemens (1911-Wisc.). *South Wind* (Walker Gal.); Richard B. Cox (1904-Ala.). *Boy Reading* (Martin Green); Harold Cohn (1909-Mich.). *Circus Tent*; Alida Conover (1904-N. Y.). *Sand-Locked Lighthouse*; George Constant (N. Y.). *Night Wonder* (Boyer Gal.); Lila Copeland (1912-N. Y.). *Railroad Bridge*; Jon Corbino (1905-N. Y.). *Flood Refugees* (Macbeth Gal.); Alea Cornell (1914-N. Y.). *Ruth*; John E. Costigan (1888-N. Y.). *Noon-day Rest* (Babcock Gal.); Russell Cowles (1887-N. Y.). *Nova Scotia Morning* (Hathfield Gal.); Joe E. Cox (1915-Ind.). *Winter Landscape*; John Cox (Paris). *Wood Nymph*; Lee Brown Coye (1907-N. Y.). *Just Across the Street* (Syracuse Museum); Tom Craig (1908-Cal.). *Raven Country*; Ralston Crawford (1906-Pa.). *Overseas Highway* (Boyer Gal.); Rinaldo Cuneo (1877-Cal.). *Landscape*; John Steuart Curry (1897-Conn.). *Hogs Killing Rattlesnake* (Walker Gal.); Marian Curtis (1912-Cal.). *Wits' End*; Virginia I.



V *Triumph of Death: FREDERICO CANTU. Lent by Galeria de Arte Mexicano.*

The Art of Mexico—Land of Social Protest

MEXICO, currently our unfriendly neighbor on the South, now in the process of a social revolution more virulent than that in the United States, is given excellent representation at the Golden Gate exhibition. The collection of 24 canvases by 20 artists was assembled by Ines Amor, director of the Galeria de Arte Mexicano, Mexico City, and shows graphically a nation struggling within herself to find security, peace and happiness.

Social protest is one thing that American artists did not "crib" from the French (to a Frenchman art is an escape not a reminder of the defects in his national life). It came up from the south below the Rio Grande via such Mexican artists as Rivera and Orozco. And while social protest is merely a minor segment of contemporary art in the United States, it provides the underlying theme of most of Mexico's art production.

Best known is Rivera who until his attempt to insert a portrait of Lenin in a mural at Rockefeller Center in New York, had American industrialists beating a path to his door. Since then, except for sheltering Trotsky and carrying two guns on his plump hips, Rivera has been working quietly at home. Golden Gate visitors will judge him by his *The Tree*, lent by the discriminating collector, Edward G. Robinson.

Orozco, best known in the States for his Dartmouth College panels, is ably represented, as are such other popular artists as Roberto Montenegro, with *Forbidding Books*; Carlos Merida, with *Paradise Bird*; David Siqueiros, with *Proletarian Mother*; Rufino Tamayo, with *Pretty Girl*; and Frederico Cantu, with his weird, symbolical *Triumph of Death*, which may be said to reflect the confused national mind of today's Mexico.

Cuthbert (1908-Pa.). *Schellhammer Family Reunion*

Andrew Michel Dasburg (1887-N. M.). *Neic Mexico Village*; Randall Davey (1887-N. M.). *Cocktails at the Races* (Kraushaar Gal.); Fay Davis (1916-Ind.). *Jacob Wrestling*; Gladys Rockmore Davis (1901-N. Y.). *The Pink Skirt*; Harry A. Davis Jr. (1914-Ind.). *Harvest Dinner*; Stuart Davis (1894-N. Y.). *Landscape with Garage Lights* (Downtown Gal.); Julio De Diego (1900-III.). *Storm Flight*; John De Martelly (1903-Mo.). *Loc Bird* (Associated American Artists); Helen Dickson (1905-Mass.). *River, Cherrytree* (Horne Gal.); Phil Dilke (1906-Cal.). *Copper* (Ferargil Gal.); Maynard Dixon (1875-Cal.). *Destination Unknown*; Laman Dodd (1909-Ga.). *Still Life* (Ferargil Gal.); Isami Doi (1903-Hawaii). *Koloa Mountains*; C. V. Donovan (1886-III.). *Mid-West Spring*; Olin Down (1904-N. Y.). *Tossing Grain* (Walker Gal.); Otis Dozier (1904-Tex.). *The Annual Move* (Dallas Museum); Aileen King Dresser (1890-N. Y.). *The Porch*; Guy Pene Du Bois (1884-N. Y.). *Beach Scene* (Kraushaar Gal.); Yvonne Pene Du Bois (1913-N. Y.). *Wanamaker House* (Kraushaar Gal.); Charles Stafford Duncan (1892-Cal.). *Girl with Tulip* (Milch Gal.); Dorothy Duncan (Cal.). *Composition*

Ronnie Elliott (1910-N. Y.). *Washington Square, South*; Irma Engel-Leisinger (1906-Cal.). *Flowers and Books*; Stephen Ettinger (1903-N. Y.). *Adolescence* (Milch Gal.); Enim Ettinger (1905-Pa.). *Night Worker* (Boyer Gal.); Lila Copeland (1912-N. Y.). *Railroad Bridge*; Jon Corbino (1905-N. Y.). *Flood Refugees* (Macbeth Gal.); Alea Cornell (1914-N. Y.). *Ruth*; John E. Costigan (1888-N. Y.). *Noon-day Rest* (Babcock Gal.); Russell Cowles (1887-N. Y.). *Nova Scotia Morning* (Hathfield Gal.); Joe E. Cox (1915-Ind.). *Winter Landscape*; John Cox (Paris). *Wood Nymph*; Lee Brown Coye (1907-N. Y.). *Just Across the Street* (Syracuse Museum); Tom Craig (1908-Cal.). *Raven Country*; Ralston Crawford (1906-Pa.). *Overseas Highway* (Boyer Gal.); Rinaldo Cuneo (1877-Cal.). *Landscape*; John Steuart Curry (1897-Conn.). *Hogs Killing Rattlesnake* (Walker Gal.); Marian Curtis (1912-Cal.). *Wits' End*; Virginia I.

Jan Fabion (1905-III.). *Carpathian Farmer*; Jerry Farnsworth (1895-Mass.). *Enrica* (Grand Central Gal.); William Dean Fausett (1913-N. Y.). *Flora* (Kraushaar Gal.); Lyonel Feininger (1871-N. Y.). *Mill in Spring* (Mrs. C. J. Sullivan Gal.); John Ferren (1905-N. Y.). *Composition No. 3* (plaster) (Guggenheim Foundation); Ernest Fleiss (1894-N. Y.). *Cattle and Crows*; Vaugh Flannery (Md.). *The Maryland Hunt*; Joseph Fleck (1892-N. M.). *Autumn Mood, Taos*; John Folinsbee (1892-Pa.). *Burnt Coat Harbor*; Helen Forbes

Fai vu Elvar; Clarence K. Hinkle (1880-Cal.), *Coast Line, Laguna* (Los Angeles Museum); D. Howard Hitchcock (1861-Hawaii), *Hillside; Alexandre Hogue* (1898-Tex.), *Road to Rhome* (Boyer Gal.); Gerrit Honduis (N. Y.), *In the Ring* (Boyer Gal.); Edward Hopper (1882-N. Y.), *Mancom Dam Bridge* (Rehn Gal.); Jo N. Hopper (N. Y.), *Chez Hopper*; Earl Horter (1883-Pa.), *Wissaickon Creek*; Nora Houston (1883-Va.), *Jubilate Deo Omnis Terra*; John L. Howard (1902-Cal.), *On the Wharf*; Marie Atkinson Hull (1890-Miss.), *Share Croppers*; John Huntington (1909-Me.), *Stone Booms in Storm*; Peter Hurd (1904-N. M.), *Jose Herrera* (Mrs. C. J. Sullivan Gal.).

Walter Isaacs (1886-Wash.), *Jockeys*; Eugene S. Ivanoff (1897-Cal.), *Old Woman*; Neil McD. Ives (1890-N. Y.), *Mountains*

Everett Gee Jackson (1900-Cal.), *Embarkation*; Lee Jackson (1909-N. Y.), *Park at Night*; Rudolf Louis Jacobi (1889-N. Y.), *Spring in Westchester*; Alexander James (1890-N. H.), *Portrait of Tony Best*; Avery Johnson (1906-N. J.), *Washday—Charlotte Amalie*; J. Theodore Johnson (1902-Minn.), *Girl with Dominoes*; Wendell Jones (N. Y.), *Road to Guaymas* (Walker Gal.); Raymond Jonson (1891-N. M.), *Suspension*

Jerome Kamrowski (1914-N. Y.), *Gray Circle* (Guggenheim Foundation); Morris Kantor (1896-N. Y.), *Still Life—Dogwood* (Rehn Gal.); Bernard Karfoul (1886-N. Y.), *Summer* (Downtown Gal.); Leon Karp (1903-Pa.), *Bouquet*; A. Raymond Katz (1895-III.), *Argument*; Henry G. Keller (1869-Ohio), *Circus Day*; Grace Veronica Kelly (1884-Ohio), *Meadow San Calleano, San Salvador*; William Kennedy (1903-III.), *Evening Rain, Brooklyn*; R. H. Kennicott (1892-Cal.), *Dahliae*; Rockwell Kent (1892-N. Y.), *To The Stars*; Georgina Klitzgaard (1893-N. Y.), *January*; Frederic Knight (1898-N. Y.), *Sand and Gravel*; Emil J. Kosa, Jr. (1903-Cal.), *Self-Portrait*; Alexander J. Kostellow (1897-Pa.), *Figure Arrangement*; Sigmund Kozlow (1913-N. Y.), *Connecticut River* (Contemporary Arts); Leon Kroll (1884-N. Y.), *Marie-Claude's Birthday*; Louis Kronberg (1871-N. Y.), *Preparing for the Dance*; Yasuo Kuniyoshi (1893-N. Y.), *Weather Vane and Other Objects on Sofa* (Downtown Gal.)

Lucien Labaudt (1880-Cal.), *W2* (San Francisco Art Commission); Richard Lahey (1893-Va.), *My Wife* (Kraushaar Gal.); Paul Lant (1918-N. M.), *New Mexican Landscape*; Sidney Lauferman (1891-N. Y.), *Morning in the Pasture* (Milch Gal.); Kathleen Lawrence (1907-Tex.), *Wet Street*; Ernest Lawson (1873-N. Y.), *Little Church Around the Corner* (Ferargil Gal.); Doris Lee (1905-N. Y.), *Noon* (Walker Gal.); William Lester (1910-Tex.), *Empty Silo*; Tom E. Lewis (1900-Cal.), *Sun Flowers*; Jonas Lie (1880-N. Y.), *The Curtain Rises*; Robert Lifvendahl (1912-III.), *Margaret*; Ward Lockwood (1894-N. M.), *Corner Grocery, Tao* (Heptagon Gal.); Maurice Logan (1886-Cal.), *Off Season*; Carlos Lopez (1908-Mich.), *Country Church*; Erle Loran (1905-Cal.), *Snow, Soot, R. R. Crossing*; Molly Luce (1896-Mass.), *Southeast Storm* (Walker Gal.); Luigi Lucioni (1900-N. Y.), *Contemporary Conversation*; Dan Lutz (1906-Cal.), *Beach Escape*

Norman MacLeish (1890-III.), *Late Winter*; Virginia Armitage McColl (1906-Pa.), *The Picnic*; Henry McCarter (1866-Pa.), *Evening*; David McCosh (1903-Ore.), *Rainy Season*; John McCrady (1911-La.), *The Storm* (Boyer Gal.); Hugh McDougall (1910-III.), *Justice of the Peace at the Parting of the Way*; Henry Lee McFee (1886-Ga.), *Japanese Wrestler* (Rehn Gal.); Peppino Mangravite (1896-Colo.), *Dancing in the Moonlight* (Rehn Gal.); Herman Maril (1908-Md.), *In the Kitchen* (Boyer Gal.); Reginald Marsh (1898-N. Y.), *Coney Island Beach* (Rehn Gal.); Fletcher Martin (1904-Cal.), *The Embrace*; Gail Martin (Ind.), *Woman Dressing*; Antonio P. Martino (1902-Pa.), *The Lane*; Giovanni Martino (1908-Pa.), *Flat Rock Road*; Mike Mason (1895-III.), *Douglas Harbor*; Tony Mattei (1900-N. Y.), *Alaska*; Donald M. Mattison (1905-Ind.), *The Island of Hatteras*; Henry Mattson (1887-N. Y.), *Mountain Splendor* (Rehn Gal.); Henrik Mayer (1908-Ind.), *Carnival*; Frank Mechau (1904-Colo.), *Indian Fight, No. 1* (Walker Gal.); Paul Meissner (1905-N. Y.), *Martha Graham* (Midtown Gal.); Herbert Meyer (1882-Vt.), *The Younger Generation* (Macbeth Gal.); William Meyerowitz (1896-N. Y.), *Promises*; Jerome Meyers (1867-N. Y.), *East Side Market* (Kleemann Gal.); Barse Miller (1904-Cal.), *If I Had the Wings of an Angel*; Florence M. Miller (1918-N. M.), *Centrifuge*; Kenneth Hayes Miller (1876-N. Y.), *Seated Nude* (Rehn Gal.); Edward Millman (1907-III.), *Weary*; Ross Moffett (1888-Mass.), *Turro Cliff Top*; Frank Moltenauer (1907-Conn.), *Mount Zion*; Paul Mommer (1899-N. Y.), *Country Road*; Herman More (1887-N. Y.), *Landscape* (Whitney Museum); Patrick Morgan (N. Y.), *Roland* (Rehn Gal.); Dudley Morris (1912-N. J.), *Battery Park* (Walker Gal.); Liselotte Moser (1906-Mich.), *Lights and Reflections* (Detroit Institute); Jose Moya Del Pino (1891-Cal.), *Self-Portrait*; Leo Murphy (1905-Ohio), *Landscape* (Cincinnati Art Museum)

Fred Nagler (1891-N. Y.), *The Last Supper* (Midtown Gal.); Jackson Lee Nesbitt (1913-Mo.), *Circus Clown* (Midwestern Artists Gal.); Kenneth Ness (1903-III.), *The Park*; Eugen Neuhau (1879-Cal.), *In Sonoma County*; Dale Nichols (1904-III.), *John Comes Home for Christmas* (Herbert Brunning); Kenjiro Nomura (1896-Wash.), *Street Corner*; B. J. O. Nordfeldt (1878-N. Y.), *Spring, New Jersey* (Lindenfeld Gal.); S. Walter Norris (1868-Pa.), *Hillside at Rond*

Otis Oldfield (1890-Cal.), *Figure*; Moses Oley (1898-N. Y.), *Quarry on the Hudson*; Elliot Orr (1904-Mass.), *The Outcasts*; Cathal B. O'Toole (1904-N. Y.), *Cold Spring Harbor*



My Wife: RICHARD LAHEY. Lent by the Kraushaar Galleries to Golden Gate.

William Palmer (1906-N. Y.), *Indian Summer* (Midtown Gal.); John L. Pappas (1899-Mich.), *Sun Flowers*; Douglass Parshall (1899-Cal.), *Three Horses*; James Patrick (Cal.), *Flight*; Gordon F. Peers (1909-R. I.), *Great Dune, Provincetown*; Waldo Peirce (1884-N. Y.), *Jane* (Midtown Gal.); Agnes Pelton (1881-Cal.), *Orbits*; Louise Pershing (1905-Pa.), *Smoke Fury*; Margaret Peterson (1902-Cal.), *Two Women*; Milan Petrovits (1892-Pa.), *On the Green*; Robert Philipp (1895-N. Y.), *Aphrodite* (Milch Gal.); Marjorie Phillips (1895-D. C.), *Locust Trees in Spring* (Phillips Memorial Gal.); Gotthard Piazzi (1872-Cal.), *Marin Hills*; George Pickens (1898-N. Y.), *The Inlet* (Harriman Gal.); Hobson Pittman (1899-Pa.), *Southern Spring* (Walker Gal.); Odgen Pleissner (1905-N. Y.), *Erosion* (Macbeth Gal.); Elmer Plummer (1910-Cal.), *Summer*; Theodore C. Polos (1903-Cal.), *1936-37*; Henry Varun Poor (1888-N. Y.), *The Golden Tree* (Rehn Gal.); Stan Pociecha Poray (1888-Cal.), *Reflexion*; Constantine Pougialis (1894-III.), *The Red Tam* (Rehn Gal.); Charles Prendergast (1868-N. Y.), *Race Track* (Kraushaar Gal.); Morton Prout (1913-Ind.), *Family Reunion*

Lee F. Randolph (1880-Cal.), *Maria; Hills Rebay* (1895-N. Y.), *Erect* (Guggenheim Foundation); Charles Reiffel (1862-Cal.), *Banner Gorge*; Daniel Rhodes (1911-La.), *Hod Carrier*; John Hubbard Rich (1876-Cal.), *We Do Our Part, N. R. A. Barber Shop*; Constance C. Richardson (1905-Mich.), *Shoer Beyond Manchester*; H. O. Robertson (1887-Tex.), *Winter Afternoon* (Dallas Museum); Louisa H. Robins (1898-N. Y.), *Tropical Night, Acapulco*; Margot King Rocle (1897-Cal.), *Marius and Anthony*; Marius Rocle (1897-Cal.), *Portrait of a Lady*; Umberto Romano (1905-Mass.), *Susanna and the Elders* (Horne Gal.); T. Herzl Rome (1914-Mass.), *Dictator's Progress*; Hubert Ropp (1894-III.), *Margo and the Right Angle*; Charles Rosen (1878-N. Y.), *Sully's Mill* (Rehn Gal.); Samuel Rosenberg (1896-Pa.), *Man-Made Desert* (Mrs. Samuel Rosenberg); Edward Rosenfeld (1906-Md.), *Sewing Machine* (Boyer Gal.); Doris Rosenthal (N. Y.), *At the Blackboard* (Midtown Gal.); William Bentley Rowe (1910-N. Y.), *Hitch-Hiker*; Andrée Ruellan (1905-N. Y.), *Spring in Bleeker Street* (Walker Gal.); Arthur Runquist (1891-Ore.), *Scrapped*; Worth Ryder (1884-Cal.), *Nevada Mining Camp* (tempera)

Paul Sample (1896-N. H.), *Going to Town* (Ferargil Gal.); Sarkis Sarkisian (1909-Mich.), *Melancholy*; Helen Sawyer, *Village Square*; Ralph Scarlett (1890-N. Y.), *Andante in Blue* (Guggenheim Foundation); Katherine Schmidt (1898-N. Y.), *Tiger, Tiger!*; Henry E. Schnakenberg (1892-N. Y.), *Cat and Kittens* (Kraushaar Gal.); Zoltan Sepeshy (1898-Mich.), *Portraits with Sand Dunes* (Midtown Gal.); Albert B. Serwazi (1905-Pa.), *Boy with Sail Bag*; Leopold Seyffert (1887-N. Y.), *Green Pyjamas*; Charles E. Shannon (1914-Ala.), *The Lover*; Honore Desmond Sharer (1920-Cal.), *Planning*; Charles Sheeler (1883-Conn.), *Cactus* (Mr. and Mrs. Walter C. Arensberg); Merrill Sheets (1907-Cal.), *Alcatraz* (Hatfield Gal.); Anatol Shulkin (1899-N. Y.), *Marigolds*; Simka Simkhovitch (1893-Conn.), *Colored Church Sup-*

per (Milch Gal.); Martha Simpson (Cal.), *Gladiolas*; Maxwell Simpson (1896-N. J.), *Homage to Isadora Duncan*; Clyde Singer (1908-Ohio), *Charlie's Place*; Anna Katherine Skeels (1896-Cal.), *Cello Player*; John Sloan (1871-N. Y.), *Three A. M.* (Kraushaar Gal.); Charles Smith (1893-Vt.), *Black Square* (Guggenheim Foundation); Jacob Getlar Smith (1898-N. Y.), *The Messianic Age* (Midtown Gal.); Judson Smith (1880-N. Y.), *Winter in the Catskills*; Wallace Hermon Smith (1901-N. Y.), *Connecticut* (Reinhardt Gal.); J. J. Soble (1893-N. Y.), *Child Reading*; Isaac Soyer (1907-Mass.), *What Next?* (Midtown Gal.); Moses Soyer (1890-N. Y.), *Mother and Children* (Boyer Gal.); Raphael Soyer (1899-N. Y.), *Dancers*; Elizabeth Sparhawk-Jones (Pa.), *Unearthed* (Rehn Gal.); Eugene Speicher (1883-N. Y.), *Jesus in Costume* (Rehn Gal.); Francis Speight (1896-Pa.), *Autumn* (Milch Gal.); Niles Spencer (1893-N. Y.), *Across the Tracks* (Downtown Gal.); Everett Franklin Spruce (1908-Tex.), *Arkansas Landscape, Afternoon*; Willson Y. Stanner (1910-Ohio), *Marine*; Thomas Stell, Jr. (1898-Tex.), *Winter Self-Portrait*; Maurice Stoll (1877-Cal.), *After Lunch* (Corcoran Gal.); Emil Stoll (1892-Ohio), *Eldryth*; Peggy Strong (1912-Wash.), *Lady in Green*; Walter Stuempfle, Jr. (1914-Pa.), *Feast Day*; Henry Sugimoto (1904-Cal.), *Still Life*; Florence Alston Swift (Cal.), *Still Life*; Jean Swgett (Cal.), *Ivan in Armor*

Chuzo Tamotsu (1891-N. Y.), *Summer Relief*; Frederic Taubes (1900-N. Y.), *Setting the Table* (Midtown Gal.); William L. Taylor (1907-N. J.), *Whipple Valley*; Madge Tennenn (1899-Hawaii), *Local Color*; Manuel J. Tolegan (1911-N. Y.), *Canal in Derby*; Lee Townsend (1895-N. Y.), *Jockey's Bath* (Walker Gal.); Elizabeth Tracy (1911-Mass.), *The Time Between Sleep and Walking*; Olin Herman Travis (1888-Tex.), *Country Schoolhouse, Arkansas*; Paul B. Travis (1891-Ohio), *Circus Detour*; Eugene Trentham (1912-Colo.), *September Landscape*; Ernest Trubach (N. Y.), *Communications at Evening*; Allen Tucker (1866-N. Y.), *Funeral of Amos Judd* (Rehn Gal.); James B. Turnball (Mo.), *Refugees* (Walker Gal.); Carroll Sargent Tyson (1877-Pa.), *Bangor, Maine*

Theodore Van Soelen (1890-Conn.), *Beneath the Crosses*; Oscar Van Young (1906-III.), *The White Shoe* (Federal Art Project, III.); Margit Varga (1910-N. Y.), *Road to Danbury* (Midtown Gal.); Dorothy Varian (1895-N. Y.), *Gold Daisies* (Downtown Gal.); Joseph Vavak (1899-III.), *Galenia*; Andrew Vincent (Ore.), *Veteran's Homestead*; Robert Von Neumann (1888-Wisc.), *Great Lakes Fishermen*; John Von Wicht (1888-N. Y.), *Blue Square* (Guggenheim Foundation); Joseph P. Vorst (1897-Mo.), *Fear*

Stuart Walker (1904-N.M.), *Ascending Rhythms*; Everett Warner (1877-Pa.), *Steel, Steam and Smoke*; Ferdinand E. Warren (1899-N. Y.), *Washington Meus*; Franklin C. Watkins (1894-Pa.), *Negro Spiritual* (Rehn Gal.); Jean Watson (Rehn Gal.), *Cape Anne Quarry*; Nan Watson (Pa.), *The Family Compte* (Kraushaar Gal.); Robert Weaver (1890-Ind.), *Those Riding Hannafords* (John Herron Art School); Elof Wedin (Minn.), *Self-Portrait*; John E. Weis (1892-Ohio), *The Evening Pack*; William Wendt (1865-Cal.), *Where Nature's God Hath wrought* (Los Angeles Museum); Roland Werheim (N. Y.), *The Sculptor*; Harold Weston (1894-N. Y.), *Green Hat*; Harriet Whedon (Cal.), *Bay Street Eating House* (William A. Florence); Clifton Wheeler (1883-Ind.), *In the Hills*; Florence Standish Whiting (Pa.), *The Haunted House*; Loren F. Wilford (1892-Fla.), *Frightened* (Horné Gal.); Esther Williams (1907-N. Y.), *Picnic by the Pond*; Andrew Winter (1893-N. Y.), *Lobstering, Monhegan*; Hamilton Wolf (1883-Cal.), *Modern Classic*; Beatrice Ely Wose (1908-N. Y.), *Root Tops* (Syracuse Museum); Henriette Wyeth (1907-Pa.), *The Rocking Horse*; John Wyeth (1894-N. Y.), *Snowstorm, Konigssee Highway, Berchtesgaden* (Rehn Gal.)

Jean Xerom (1890-N. Y.), *Painting 242* (Guggenheim Foundation)

Edmund K. Yaghjian (1904-N. Y.), *59th Street Skyline* (Kraushaar Gal.); John Young (1909-Hawaii), *Market Day in China*

Karl Zerbe (1903-Mass.), *Terrasse in Taxco* (Horné Gal.); Nicola Ziroli (1908-III.), *Black Sentinels*; Milford Zornes (1908-Cal.), *El Tranguillo*; Zissis (1897-III.), *Wall Deer*

The Old Masters

Printed below is a complete listing of the old masters which Dr. Walter Heil obtained as loans in Europe and America for the Golden Gate Art Exhibition. The 173 exhibits constitute high lights in the artistic flowering of Europe's great schools. In order appear the name of artist, title of picture, name of lender:

ITALIAN PAINTING

Andrea Del Sarto, *The Holy Family* (William Randolph Hearst Collection, through Parish-Watson); Fra Angelico, *Christening of St. John* (San Marco Royal Museum); Antonello Da Messina, *Portrait of a Young Man* (John G. Johnson Collection); Bartolomeo Veneto, *Portrait of a Young Man* (Mrs. James E. Parmelee); Giovanni Bellini, *Madonna and Child with St. John and St. Catherine* (Venice Royal Gallery); Sandro Botticelli, *The Birth of Venus* (Uffizi Gallery, Florence); Agnolo Bronzino, *Portrait of a Lady* (Turin Royal Gallery); Caravaggio, *Boy Bitten by a Lizard* (Roberto Longhi); Bernardo Cavallino, *St. Cecilia* (Naples National Museum); Cima Da Conegliano,

Madonna and Child (Detroit Institute); Correggio, *Madonna and Child* (Modena Royal Estense Gallery); Giuseppe Maria Crespi, *Nymphs of Diana and Cupids Sleeping* (Samuel H. Kress); Carlo Crivelli, *Pietà* (Johnson Collection); Orazio Gentileschi, *Madonna and Child* (Count Alessandro Contini Bonacossi); Giovanni Di Paolo, *The Madonna of Humility* (Boston Museum), *Way to Golgotha* (Johnson Collection); Guercino, *The Bath of Diana* (Bergamo Gallery), *Christ and the Woman of Samaria* (Detroit Institute of Arts); Alessandro Longhi, *Portrait of Giulio Contarini* (Rovigo Gallery); Pietro Lorenzetti, *Madonna Enthroned* (Johnson Collection); Lorenzo Lotto, *Portrait of a Young Man* (Milan Museum); Bernardo Luini, *Body of St. Catherine Borne by Angels to Sinai* (Milan Royal Brera Gallery); Andrea Mantegna, *St. George* (Venice Royal Gallery); Masaccio, *The Crucifixion* (Naples Royal Gallery); Giovanni Battista Moroni, *Portrait of Gian Federico Madruzzo* (Mr. and Mrs. William R. Timken); Palma Vecchio, *Virgin and Child With Three Saints* (Venice Royal Gallery); Francesco Mazzola Parmigianino, *Portrait of a Lady* (Naples Royal Gallery); Francesco Pescellino, *Madonna and Child with the Baptist and St. Jerome* (Johnson Collection); Giovanni Battista Pizzetta, *The Beggar Boy* (Chicago Art Institute); Piero di Cosimo, *The Discovery of Honey* (Worcester Art Museum); Jacopo Carucci da Pontorno, *Holy Family* (Samuel H. Kress Foundation); Raphael, *Madonna della Sedia* (Pitti Gallery, Florence); Stefano di Giovanni Sassetta, *Way to Calvary* (Johnson Collection); Sebastiano Del Piombo, *Portrait of a Lady* (Uffizi Gallery, Florence); Luca Signorelli, *Head of a Youth* (Johnson Collection); Giovanni Battista Tiepolo, *A Council of the Knights of Malta* (Udine Museum), *Timotheus and the Thracian Commander* (Samuel H. Kress Foundation); Tintoretto, *St. Augustine Healing the Plague-Stricken* (Vicenza Museum), *The Worship of the Golden Calf* (Samuel H. Kress); Titian (Tiziano Vecellio), *Portrait of Pope Paul III* (Naples National Museum); Cosimo Tura, *Adoration of the Kings* (Fogg Art Museum), *St. John the Baptist and St. Peter* (Johnson Collection); Veronese, *Baptism of Christ* (Samuel H. Kress); Lorenzo Bernini, *Portrait of Costanza Buonarelli* (Florence National Museum).

ITALIAN SCULPTURE

Donatello, *Bust of a Young Man Called Antonio da Narni* (Florence National Museum); Francesco Laurana, *Portrait of Eleonora of Aragon* (Palermo National Museum); Michelangelo, *Madonna and Child with the Young St. John* (Florence National Museum); Polaiuolo, *Hercules and Antaeus* (Florence National Museum); Andrea della Robbia, *The Annunciation* (Private Collector); Verrocchio, *David* (Florence National Museum).

FLEMISH PAINTING

Pieter Aertsen, *The Cook* (Brussels Royal Museum); Henry Met de Bies, *The Bearing of the Cross* (Stuyck del Bruey); Pieter Brueghel (the Elder), *The Parable of the Sower* (Stuyck del Bruey); Gerard David, *Virgin and Child* (Brussels Royal Museum); Maître de Flémalle, *Portrait of a Man* (E. John Magnin); Hugo van der Goes, *Virgin and Child With St. Anne and a Monk* (Brussels Royal Museum); Hans Memling, *The Martyrdom of St. Sebastian* (Brussels Royal Museum), *St. Stephen and St. Christopher* (Two panels, lent by Mr. and Mrs. E. W. Edwards); Jan Mostaert, *Portrait of a Man* (Brussels Royal Museum); Bernaert van Orley, *Portrait of Georges de Zelle* (Brussels Royal Museum); Martin de Vos, *Apollo and the Muses* (Brussels Royal Museum).

German Sculpture: Tilman Riemenschneider, *Madonna and Child* (Dumbarton Oaks Collection). Franco-Flemish Tapestries, late 15th Century: *Scenes from the Life of Christ and Other Biblical Subjects* (William Randolph Hearst Collection, through Parish-Watson); *Christ in the Garden* (Collection of Mrs. W. H. Crocker, through San Francisco Museum).

Jean Brueghel (the Elder), *Still Life* (Brussels Royal Museum); Anthony van Dyck, *Queen Henrietta Maria With Jeffrey Hudson and a Monkey* (William Randolph Hearst Collection, through Parish-Watson); Jacob Jordaens, *Saint Yves, Patron of Lawyers* (Brussels Royal Museum); Peter Paul Rubens, *Virgin and Child With Forget-me-nots* (Brussels Royal Museum of Fine Arts), *Wisdom Conquers War and Discord Under the Rule of James I of England* (Brussels Royal Museum), *Mars* (Samuel H. Kress); Daniel Seghers, *Garland of Flowers* (Brussels Royal Museum); Jan Siberechts, *Landscape* (William Rockhill Nelson Gal.); David Teniers the Younger, *The Smoker* (Marion Davies).

DUTCH PAINTING

Abraham van Beyeren, *Still Life* (D. Katz Collection); Ferdinand Bol, *Girl at Window* (Toledo Art Museum); Jan de Bray, *Guardians of the Children's Charity Home* (Frans Hals Museum); Jan van der Cappelle, *Coast Scene With Shipping* (Chicago Art Institute); Albert Cuyp, *The Milkmaid* (D. Katz Collection); Gerard Dou, *Self-Portrait* (Nelson Gallery); Carel Fabritius, *St Peter's Flight from Prison* (Rhode Island School of Design); Jan Josephsz van Goyen, *The Thunderstorm* (Baron Thyssen); Frans Hals, *Portrait of Nicolaes Van Der Meer* (Frans Hals Museum), *Cornelia Vooght Claesdr* (Frans Hals Museum), *Portrait of Michiel De Wael* (Taft Museum), *Portrait of a Woman* (D. Katz Collection), *Portrait of Baltheus Coymans* (Mellon Collection), *The Fisher*



Figure: OTIS OLDFIELD. Dungan Calls this Semi-Nude "One of the Best."

Boy (Samuel H. Kress); Pieter de Hooch, *A Dutch Courtyard* (Mellon Collection); Nicolaes Maes, *Portrait of a Lady* (Samuel H. Kress Foundation); Paulus Moreelse, *Portrait of a Gentleman* (Samuel H. Kress Foundation); *Portrait of a Lady* (Samuel H. Kress Foundation); Jacob Ochtervelt, *The Engagement* (D. Katz Collection); Rembrandt, *King David With His Harp* (D. Katz Collection); *St. John the Baptist* (Marion Davies), *Portrait of an Old Man* (Dumbarton Oaks Collection), *A Young Man at a Table* (Mellon Collection); Jacob van Ruisdael, *Landscape With Waterfall* (D. Katz Collection); Jan Steen, *The Wedding Festival* (D. Katz Collection).

SPANISH PAINTING

El Greco, *The Annunciation* (Mr. and Mrs. Ralph M. Coe); Velasquez, *Man With a Wine Glass* (Toledo Museum); Zurbaran, *St. Jerome* (San Diego Fine Art Gal.).

Goya, *Escape from a Burning Town* (F. Kleinberger & Co.); Francesco Hayez, *Portrait of the Princess of Sant' Antimo* (Naples Royal Palace of Capodimonte).

FRENCH PAINTING

Georges de La Tour, *The Sharper* (Pierre Landry); Charles Le Brun, *Portrait of a Man* (Louvre Museum); Nicolas Poussin, *The Rescue of the Young Pyrrhus* (Louvre Museum).

Boucher, *Venus Disarming Love* (William Randolph Hearst Collection, through Parish-Watson); David, *Portrait of Mlle. Dugarde* (Henry G. Dalton); Delacroix, *Jesus on Lake Gennesareth* (Portland Art Association), *Fruit and Flowers* (Johnson Collection); Fragonard, *Portrait of M. de la Bretèche* (Jacques Seligmann & Co.); Gericault, *The Three Trumpeters* (Anonymously); Greuze, *Jupiter and Danae* (William Randolph Hearst Collection, through Parish-Watson), *Self-Portrait* (E. John Magnin); Gros, *Murat Beating the Egyptian Army at Aboukir* (Duc de Trévise), *Portrait of Lieutenant Legrand* (Duc de Trévise); Ingres, *Portrait of a Man* (Cleveland Museum); Nicolas Lanceret, *Love in the Wood* (Wildenstein & Co.); Jean Marc Nattier, *Madame Sophie De France as a Vestal Virgin* (William Randolph Hearst Collection, through Parish-Watson); Vigée-Lebrun, *Self-Portrait of the Artist With Her Daughter* (Louvre Museum).

Cézanne, *Boy With Red Vest* (Jakob Goldschmidt), *Landscape* (Mr. and Mrs. William W. Crocker); Corot, *L'Italiennne* (Edward G. Robinson), *Portrait of Mme. Stump and Her Daughter* (Paul Rosenberg), *Woman and Child on Seashore* (Johnson Collection); Courbet, *Portrait of a Woman* (Johnson Collection), *Silent Pool* (San Diego Fine Arts Gal.), *Young Woman Arranging Flowers* (Wildenstein & Co.); Edgar Degas, *Portrait of Achille De Gas in Marine Cadet Uniform* (Chester Dale Collection), *Portrait of Degas and His Friend* (Louvre Museum), *Carriages at the Races, Provence* (Boston Museum); Gauguin, *Maternity* (Lewisohn Collection); Edouard Manet, *Alabama and Kearsearge* (Johnson Collection), *Antonin Proust* (Toledo Museum), *Self-Portrait*

(Jakob Goldschmidt); Millet, *The Gleaners* (Louvre Museum), *The Man With the Hoe* (Estate of William H. Crocker); Monet, *Chailly Road, Forest of Fontainebleau* (Durand-Ruel, Inc.); Berthe Morisot, *In the Garden* (Toledo Museum); Pisarro, *The Orchard* (Chicago Art Institute), *Place Du Theatre Francais* (Durand-Ruel, Inc.); Renoir, *Museli Fisherwomen at Bernasal* (Durand-Ruel, Inc.), *The Green Jardinier* (Toledo Museum), *Coco Writing* (Philippe Gangnat), *Baby With Spoon* (Philippe Gangnat); Alfred Sisley, *Banks of the Seine at By* (Durand-Ruel, Inc.). French Sculpture: Barre, *Jaguar Devouring a Hare* (Louvre Museum).

ENGLISH PAINTING

Constable, *The Salt Box, Hampstead Heath* (London National Gallery); Gainsborough, *Portrait of William Pitt* (Joseph Werner), *Rural Courtship* (Newhouse Galleries), *Landscape* (Worcester Art Museum); Hogarth, *Portrait of Joseph Porter* (Toledo Museum), *The Sharpes Family* (Mrs. Robert C. Vose); Lawrence, *Portrait of Arthur Atherley* (Marion Davies); Turner, *Peace: Burial at Sea of Sir David Wilkie* (London National Gallery).

Europe in America

One of the most significant sections of the Golden Gate art exhibitions is the one devoted to "Contemporary Art from American Collections," which contains much of the "cream" among the living European exhibits, all obtained as loans from American collectors, museums and galleries. Below in order appear name of the artist, place and date of birth, title of exhibit, and lender:

Max Beckmann (Germany, 1884), *Temptation* (Buchholz Gal.); Pierre Bonnard (France, 1867), *Luncheon* (Museum of Modern Art); Georges Braque (France, 1881), *The Mantelpiece* (Marie Harriman Gal.) and *The Table* (Kraushaar Gal.); Felice Casorati (Italy, 1886), *Icarus* (Detroit Institute of Art); Marc Chagall (Russia, 1887), *Between Heaven and Earth* (Lilienfeld Gal.); Giorgio Di Chirico (Greece, 1888), *Delights of the Poet* (Museum of Modern Art), and *Evening Landscape* (S. Wright Ludington); Lovis Corinth (Germany, 1858), *Self-Portrait* (Lent by Thomas Corinth, through B. Westermann Gal.); Salvador Dali, *Painting Number 10* (Mr. and Mrs. Walter Arensberg); Robert Delaunay (France, 1885), *Church of Saint Severin* (Danish Private Collection, through Nierendorf Gal.); Andre Derain (France, 1890), *Bridge at Ollieres* (Marie Harriman Gal.), and *Landscape, Southern France* (Phillips Memorial Gal.), and *Nude in Landscape* (S. Wright Ludington); Marcel Duchamp (France, 1887), *Nude Descending a Staircase* (Mr. and Mrs. Walter Arensberg); Andre Dunoyer De Segonzac (France, 1885), *Church by the Marne at Champigny* (Frank Crownshield); James Ensor (Belgium, 1860), *Temptation of Saint Anthony* (Danish Private Collection, through Nierendorf Gal.).

Also: Juan Gris (Spain, 1887), *Composition* (Guitar) (Marie Harriman Gal.); Karl Hofer (Germany, 1887), *Early Hours* (Portland Art Museum), and *Girl with Mandolin* (Nierendorf Gal.); Wassily Kandinsky (Russia, 1866), *With White Oval* (Nierendorf Gal.); Ernest Ludwig Kirchner (Germany, 1881), *Winter Mountain with Fog* (Buchholz Gal.); Paul Klee (Switzerland, 1879), *Dorf Carnival*, and *Four-Story Palace* (Nierendorf Gal.), and *Traveling Circus* (Buchholz Gal.); Oskar Kokoschka (Austria, 1886), *Portrait of Thomas G. Masaryk* (Buchholz Gal.), and *View of Jerusalem* (Detroit Institute of Art); Fernand Leger (France, 1881), *Composition with Tree Roots* (Gerald Murphy); Franz Marc (Germany, 1881), *Waterfall* (Buchholz Gal.); Henri Matisse (France, 1869), *Seated Nude* (Pierre Matisse Gal.); Amedeo Modigliani (Italy, 1884), *Portrait of a Woman* (Kraushaar Gal.).

Also: Edvard Munch (Norway, 1863), *Landscape* (Buchholz Gal.); Emile Nolde (Germany, 1867), *Three Russian Peasants* (Buchholz Gal.); Jules Pascin (Bulgaria, 1886), *Two Sisters* (Down-Town Gal.); Pablo Picasso (Spain, 1881), *Guitar and Fruit* (Museum of Modern Art), and *Life* (Rhode Island School of Design), and *Woman with Blue Turban* (S. Wright Ludington), and *Woman with a Crow* (Toledo Museum of Art); Georges Rouault (France, 1871), *Acrobat* (Pierre Matisse Gal.); Karl Schmidt-Rottluff (Germany, 1884), *Farmyard in the Moonlight* (Westermann Gal.); Maurice Utrillo (France, 1883), *Montmartre* (Marie Harriman Gal.); Maurice De Valminck (France, 1876), *Winter Twilight* (Lilienfeld Gal.).

Sculpture

Ernst Barlach (Germany, 1870), *Man Drawing Sword* (Buchholz Gal.); Charles Despiau (France, 1874), *Diana* (Frank Crownshield); Georg Kolbe (Germany, 1877), *Standing Woman* (Buchholz Gal.); Henri Laurens (France, 1885), *Reciting Figure* (Brummer Gal.); Wilhelm Lehmbruck (Germany, 1881), *Standing Woman* (Weyhe Gal.); Aristide Maillol (France, 1861), *Pomona* (Weyhe Gal.); Manolo (Spain, 1885), *Kneeling Girl* (Weyhe Gal.); Gerhard Marcks (Germany, 1888), *Nanna* (Buchholz Gal.); Renee Sentenis (Germany, 1888), *Grazing Calf* (Weyhe Gal.).



Joseph P. Pollia's Model for Stonewall Jackson Memorial

Stonewall Jackson and Old Sorrel Ride Again

JOSEPH P. POLLIA of New York was named winner of the Stonewall Jackson Memorial competition conducted by the State of Virginia through the Virginia Museum of Fine Arts. Pollia, whose model was selected from among the 80 submitted in the contest, will design and erect the memorial to the South's hero and inspiration, Stonewall Jackson, on the battlefield of Manassas (Bull Run to the Yankees). The work, which will cost \$22,500, was authorized by the General Assembly of Virginia. Placement will be on a gentle slope

overlooking the battlefield where Jackson earned immortality—and a nickname.

Pollia's model presents Jackson rigid in the saddle, his military cape whipped by the wind. The horse, while not modeled after the General's famous war-charger, Old Sorrel, is a strong sculptural conception of a horse, in harmony with the solid figure of the General. The winning sculptor, though Italian born, was trained in the school of the Boston Museum under Bella L. Pratt, and is known for the memorials he has executed in many states and in Cuba.

The jury of award was composed of John Gregory, Lee Lawrie and William Zorach, sculptors; Thomas C. Colt, Jr., the Virginia Museum's director; and Leslie Cheek, Jr., director-elect of the Baltimore Museum of Art. The jurors assigned honorable mention to H. P. Camden's symbolic group of Jackson, Old Sorrel, and a Confederate drummer boy.

The 80 competition models, which represent sculptors from every state in the Union, will be on view at the Virginia Museum through April 15.

Inness Enters Tate

Englishmen who swear by the words of the wordy Ruskin may be surprised to witness in their Tate Gallery George Inness' *Delaware Water Gap*. Ruskin long ago assured his compatriots that America could produce no landscape painting because it had no landscape worthy of painting. The new Tate possession, however, may lead to a reversal, or at least a softening, of this stern British view.

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For the "Corn-Belt"

BLOOMINGTON, ILL., a "corn-belt" town with a population of 35,000, will be the scene, beginning March 19, of the largest and most important art exhibition ever to be shown in that section of the country. Organized by A. D. Gruskin, director of the Midtown Galleries, New York, the show will bring to Bloomington 40 paintings by old masters and 50 canvases by America's best known contemporaries.

Important museums and private collectors have loaned some of their choicest treasures to this Central Illinois town which is determined to sponsor art in a major way. So enthused has the town become that it has organized the entire community and the surrounding territory into sections which will visit the show in large bodies. Local newspapers are giving news of the exhibition front page "spreads." Schools and colleges in the vicinity will declare holidays so that students can study for the first time many of the masterpieces they have so often seen reproduced in magazines and art books. The history of art will be explained in lectures given in the exhibition galleries by experts from the near-by University of Illinois.

Housed in the beautiful new Scottish Rite Hall, which has been temporarily made over into a series of galleries, the paintings will include such widely-publicized works as El Greco's *The Penitent Magdalene* and Chardin's *The Bubble Blowers*, both loaned by the William Rockhill Nelson Gallery; Franz Hals' *Fisher Girl*, from the Brooklyn Museum; and a Teniers from the Cleveland Museum's collection. Other names important in art history—Titian, Rubens, Tiepolo, Van Dyck, Gainsborough and Goya—will make their initial public appearance in Central Illinois. The Americans will include carefully selected examples by today's best known artists.

The exhibition, which continues through April 8, will be instrumental in the founding of a permanent collection, for plans have been made to purchase at least one of the American paintings in the show.

Spain's Art Treasures Safe

That art transcends the brackish backwash of politics is demonstrated in the work being done by a Spanish art commission now making an inventory of the Spanish art treasures that were sent to Geneva for safekeeping. There, in the city of the League of Nations, the art representatives of the Loyalists and the Rebels have temporarily set aside the business of murdering each other, and have begun checking the condition of the treasures. The committee reports that so far all examined works have been found in excellent condition.

There is a possibility that these masterpieces may be exhibited in other countries before they are returned to the government that finally takes control of shattered Spain.

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Woodward Passes

WITH THE DEATH of Ellsworth Woodward Feb. 28 at the age of 77, the South has lost its foremost veteran leader in the field of art. Noted as artist, teacher and lecturer, Dr. Woodward founded the Newcomb College art school in New Orleans and was its director for 41 years before retiring in 1931. The scope of his activities in the South may be judged not only by the great numbers of students who have carried his artistic tenets to the 48 states, but also by the titles he held at his death: president of the Isaac Delgado Museum of Art, president of the Art Association of New Orleans and president of the Southern States Art League.

Born in Bristol, Mass., in 1861, Dr. Woodward studied at the Rhode Island School of Design and in Munich under Carl Marr, Richards and Mehr. Shortly after his return from Europe he married and went South to become professor of art at Tulane University. The Louisiana city claimed his productive years from that time on.

For more than half a century Dr. Woodward actively promoted art interest and activity in the South. Remembered for his many philosophical observations, Dr. Woodward never ceased preaching that "art begins at home." "If you continue buying paintings from old England and New England," he warned, "your prospective home artists will flock to the well-springs of supply, and you will be the sufferers." Art for Dr. Woodward was "not a commodity, but a spiritual development, an expression or interpretation of the life of a community."

Ellsworth Woodward left a rich heritage to his community, for besides paintings, etchings and art schools, his missionary work in the cause of art has done much to make New Orleans one of the Southern leaders in art. His was a full and unselfish life, and his passing leaves a deep void.

Mellon Treasures for N. Y. Fair

Grover Whalen, president of the New York World's Fair, has just announced that the National Gallery of Art in Washington has consented to loan three important Mellon masterpieces to the Fair's exhibition. The three loans—Rembrandt's *Portrait of Himself*, Franz Hals' *An Old Lady Seated* and Terborch's *Gentleman Greeting a Lady*—are of special significance, the Fair's announcement explained, because the trustees of the gallery have seen fit, in view of the unprecedented importance of the World's Fair exhibition, to break a hard and fast rule against lending from the national art treasure.

It might be noted in this connection that the National Gallery has also shown its generosity to the Golden Gate Exposition by loaning no less than six important works to San Francisco's art show.

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*Before Sunset Looking East: HENRY MCCARTER
For Color-Passage, He Moved a Barn—Picasso Moved a Nose*

Three Philadelphians—Borie, McCarter, Tyson

THE CANVASES of three Philadelphians are occupying the galleries of Mrs. Cornelius J. Sullivan, New York, until March 25. Intimately associated, professionally and personally, Adolphe Borie, Henry McCarter and Carroll Tyson display in at least some periods of their careers, certain resemblances of technique.

Large and varied, the exhibition comprises landscapes, figure studies and still lifes. It is an exhibition that deals only with painters and their problems in composition, color and organization—there is no awareness of political consciousness or social injustices. These are artists who have made art their province, and have not usurped the tasks of professional reformers.

Flower pieces, lush and deep in color, predominate the canvases of the late Adolphe Borie. Possessed of a vigor and strength that belie their generation, they have the appearance of canvases hardly dry.

Landscapes, often filled with large areas of intense vermilion, make up most of the exhibits of Henry McCarter, administrator of the Lambert Fund of the Pennsylvania Academy and one of its long-time instructors. Ever setting up new problems to solve, this artist leaves beaten paths and evolves unusual

and technical ways of bringing life and balance to his brilliantly colored canvases.

More idyllic are the landscapes of Carroll Tyson. Color is softer, and in such early works as *A Midsummer Day*, the influence of the French impressionists predominates. Shimmering light, figures garbed in fluffy dresses of the early 1900's, and quiet expanses of French valleys give the Tyson canvases a rich nostalgic character. In a completely different vein are his bird studies. Exact and minutely handled, they are scientifically accurate representations.

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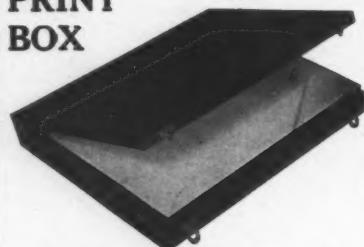
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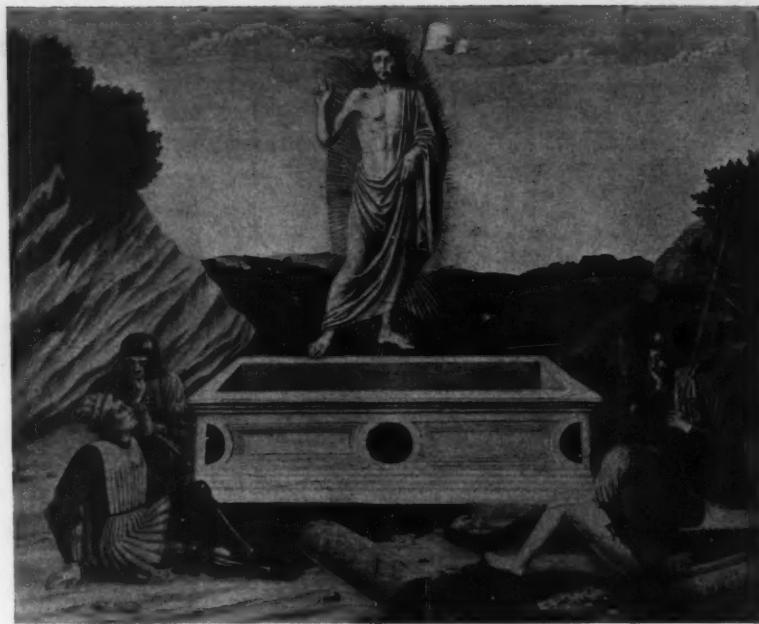
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Resurrection of Christ: ANDREA DEL CASTAGNO

Altar Panel from Old Perugia Enters Frick

THE FRICK COLLECTION's acquisition of Andrea del Castagno's panel, the *Resurrection of Christ*, is one of the most noteworthy additions to American museums in recent months. Purchased from the famous art firm of Duveen, the panel was originally in the Fungini Collection in Perugia and has been discussed and described by most of the scholarly writers on Renaissance art. It was last publicly exhibited in the Royal Academy's London exhibition of Italian art in 1932.

Painted about 1450, the new Frick treasure is from an altarpiece predella, the other two parts being the *Crucifixion* in London's National Gallery and the *Last Supper* in the Edinburgh National Gallery. All three are extraordinary instances of the economy and monumentality that characterize the great Florentine artists in the first half of the 15th century. They also reveal Castagno as a leader among those early Renaissance painters who set about rediscovering the tools of naturalistic painting lost during the Middle Ages.

Dominating the composition is the full-length figure of Christ, poised impressively over the open tomb and flanked by sleeping soldiers. The barren landscape, greatly simplified, concentrates attention entirely on the foreground group and helps isolate the figure of Christ, which, in the powerful modeling and whiteness of His body and drapery, might almost be a marble statue. The soldiers, on the other hand, are pictorially conceived thus establishing a contrast between the sculptural and the pictorial approaches, and making a clear statement of the spiritual and temporal relationships in the picture.

The painting, important because of the extreme rarity in America of works by Castagno, historically suggests the immediate Florentine background of the Frick Collection's

Saint by Piero della Francesca, the two works having definite affinities in their directness, their austerity, and the power of their conception.

Combines Abstract & Concrete

Herman Trunk, an abstractionist who combines representation with non-objective design, is showing his latest watercolors at the Grant Studios until March 25. Trunk's technique results in a personal and unusual combination of the real and the unreal abstractions that are based closely enough on reality to have meaning, even for those uninitiated in the art of deriving joy from geometric design problems.

In *Regatta and Yachts—Evening* the artist has reduced sails, masts and pennants to severe geometric areas that give the papers their dominant effect. Trunk also follows this semi-abstract technique in still lifes such as *Fruit on Aluminum Dish*. Closer to nature is his *Trees*, in which two rows of trunks flank a path leading directly back to the horizon line. Sunlit areas and foliage add warmth.

Variety at Sutton

The regular group fostered by the Sutton Gallery is presenting another ensemble show during the latter half of March. Variety is the keynote, with canvases ranging from the national academician Charles Curran to the brightly colored and primitive examples by Lawrence Ledbuska. Between these extremes are represented almost every type of approach, including canvases by Nathan Hoffman, Maurice Kish, Robert Benney, Morris Kallem, David Dorentz, David Lax, Lisa Mangor, Victor Perrard, Helen Tompkins, Bert Warter, Ellis Wilson, Anne Goldthwaite and Dr. Stan.

— Oil Paintings and Small Sculptures —

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Back Street, Provincetown: KATHERINE SCHMIDT

Katherine Schmidt Reveals a New Interest

KATHERINE SCHMIDT's latest portraits, figure pieces, and still lifes are on exhibition at the Downtown Gallery until March 25. Revealing a new interest in the social scene, the show contains many of Miss Schmidt's social comments, all couched in the terminology of a trained craftsman. Paint quality, surface texture and softly harmonious color combine to stress the artistic medium rather than the message.

Almost serving as a common denominator in the figure pieces is the popular model, the mysterious Mr. Broe, who is featured again

and again, as he is in the works of the Soyer brothers. In the oil *Asleep*, he poses as the destitute old man who sleeps on a sidewalk, and in other canvases he lives the life of enforced leisure. In *Back Street, Provincetown*, Miss Schmidt has made a desolate patch of landscape the setting for a group of outcasts who boil a stew over an improvised fire.

The large group titled *The Men Clean Up*, the Negress *Almeda's Daughter* and *The Date* are three canvases in the artist's typical vein which emphasize her full-bodied form and command of rich sonorous color.

Baumbach's Luminous Color

Harold Baumbach's second one-man show at the Contemporary Arts Gallery brings to New York 14 canvases in deep, luminous color. Interested principally in landscape, Baumbach reduces buildings, boats and trees to their simplest forms and builds them up as solid color areas. In *Brooklyn in Winter* he has given his sky a deep tone of blue that somehow has the translucency of stained glass. The *Haystacks* is a country scene completed in contrasting vivid greens.

In the lone still life, *Simple Fare*, bread, salt, an apple and a knife become significant elements in a relatively large oil.

Delacroix for New York

Reflecting this season's interest in the French Romantics, Delacroix, Gericault and Gros, a watercolor by Delacroix has entered a New York private collection through the agency of Autumn Sims. Reproduced in color in Walter Pach's book on the artist, the painting, called *Comediens Ambulants*, was formerly in the collection of Henri de Rothschild.

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New Sculptor Guildmen

The Sculptors Guild, which last spring staged Park Avenue's first outdoor sculpture show—an exhibition that drew 40,000 visitors—announces the enrollment of three new members. The new guildmen are Robert Laurent, president of the Hamilton Easter Field House in Brooklyn; Frances Dorothy Epping, who has recently received awards from the Los Angeles Museum and the Academy of Fine Arts in Munich; and Arnold Geissbuhler, a Swiss sculptor.

The Guild is now busy on plans for a second outdoor show under the guidance of William Zorach, chairman of the organization's exhibition committee.

Acquires Equine Statuette

Mary Hotchkiss Williams' statuette *Spring and the Earth*, one of the exhibits in the 134th annual exhibition of the Pennsylvania Academy, was sold just before the show closed March 5. A plaster cast of a mare and her foal, the sculpture is now part of Miss Lindhorst's Sharon Hill (Pa.) collection.

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Nova Scotia Fishermen: MARSDEN HARTLEY

Marsden Hartley Holds His 25th Solo Show

MARSDEN HARTLEY with his 25th one-man exhibition, on view at the Hudson D. Walker Gallery until April 8, marks another phase in his ever progressing, ever changing and evolving style. Maine-born, he still favors the rugged, heavily wooded areas of that state for his landscape representations. With intense color, reaching almost to black in the shadows, he depicts the strength and quiet of northland lakes, picturing their rock-bound shores and the pines that hem them in.

Using another, more formalized way of working, Hartley has pictured two fishermen garbed in sou'westers. Titled *Nova Scotia Fishermen*, the canvas is subdued in tone, with water and sky suggested by flat areas of grey and white. The brown foreground net twists in the same accentuated rhythm that describes

the limits of the clouds and the foamy edges of the waves, which rise up and outline the two figures like halos.

Hartley, who was first presented to the public by Alfred Steiglitz in his famous "291" gallery, has, during his career, reflected the impact and vitality of modern art. In and out of abstractionism and various styles of formalized patterns, Hartley has usually struck a type of subject matter that has served as a theme on which to base variations. This year the type is a figure study, erect and sturdy, in which the wrists are crossed in front with hands hanging stiffly down. *Marie St. Esprit*, *Adelard*, *the Drowned*, and *Cleophas*, *Master of the Gilda Grey* are three versions of this theme. Faces are simply and powerfully built up with quick strokes.

Sales from Harding Collection

James St. L. O'Toole, who is directing the dispersal of the collection of the late J. Horace Harding (THE ART DIGEST, Dec. 1, 1938), reports that despite unfavorable conditions in the art field, several important works have been acquired from the collection by museums and private collections. Besides the early Italian bronzes and Ispahan carpets that have found new owners, the following canvases have been sold: El Greco's *The Apparition of the Virgin to St. Dominic*, Salvati's *Portrait of a Gentleman*, Raeburn's *Portrait of Judge Robert Hodshon Gay*, and Turner's *The Pilot Boat*.

Other equally important units of the Harding collection are still on view and may be seen by appointment at the headquarters of the collection, 654 Madison Ave., New York.

Lynn Poole, Docent

The Walters Art Gallery of Baltimore, having at last established some order in the wealth of art objects left by the late Henry Walters, has inaugurated, with the appointment of Lynn D. Poole as docent, an educational program which will enlarge its activities and broaden the scope of its services to the community. Mr. Poole's duties, in addition to work with the public schools, will include lecture courses for clubs and organizations.

Flowers by Schaetzel

Madame Schaetzel, a watercolorist who devotes her talents to the depiction of flowers, is showing a new group of papers at the Reinhardt Galleries until March 27. Using large bouquets of colorful blossoms, the artist expresses the moods suggested in such titles as *Blue Moment* and *Tranquility*. In other works, like her *Escape*, she achieves a delicate design by setting white blooms against a white background, relying on spotting of vivid green leaves for accents.

Fond of placing her flower groups on window sills, Madame Schaetzel makes effective use of landscape in enlarging the scope of her pictures.

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After Lunch: CHARLES CAGLE

New York Sees Charles Cagle of Tennessee

CHARLES CAGLE'S still lifes, figure pieces and landscapes, on exhibition at the Ferargil Galleries until March 27, are in the same lush vein that has characterized this artist's work from his first introduction to New York's 57th Street. This, his second one-man show, comprises rich landscapes of Vermont, moody views of Central Park, sculpturesque nudes and velvety flower pieces.

Born in Tennessee, Cagle studied at the Pennsylvania Academy, the Barnes Foundation, and spent a year abroad on a Cresson Fellowship. An individualist who strives for texture and paint quality, Cagle, in his *After Lunch*, places two sculpturesque figures in

dominating positions on the canvas and surrounds them with the trees, rocks and grass that establish their location in Central Park. The same park is seen in another work, but as pure landscape, in which a winter sky accentuates the wet whiteness of snow.

In the composition *Fifi*, Cagle places a nude before a dressing table in a boudoir interior, with a large French poodle adding a note as Gallic as the title. *Standing Nude* is a small canvas completely filled by a figure, marble solid and characterized by sleek skin texture. Cagle's flower studies, *Anemones* for instance, are built up with brilliant reds and oranges set against deep, velvety backgrounds.

John Levy Moves

One of the most important changes among the art firms along New York's 57th Street was the removal of the John Levy Galleries from 1 East to excellent quarters to a location farther east on the "Wall Street of art." The new galleries, at No. 11, are in a building that already houses a group of other well-known dealers.

Founded in 1865, the Levy firm is one of the oldest in the country, and with a branch in Paris, it has been responsible for bringing to America many of the finest old masters which now form a part of private and museum collections. Idyllic landscapes by Corot, sturdy figure compositions by Millet, accomplished portraits by Reynolds, Hoppner, Romney, Rembrandt and Hals, and landscapes from the hands of Hobbema, Daubigny, Turner and Rousseau have all passed through the Levy firm. In the American field these galleries have dealt with such well known works as Winslow Homer's famous *Eight Bells*. Though specialists in the old master field, the John Levy Galleries sponsor contemporary painters.

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15th March, 1939

American Figure Painters

Fifteen American painters have contributed figure pieces to the Milch Galleries' March exhibition, achieving a unity through subject matter rather than through treatment. The exhibits display a wide divergence in approach, varying from Thomas Dewing's small, delicately colored *Iris* to George Luks' *Woman at a Table*, a large vigorous canvas in which the Titian-haired subject, partly covered with a glistening green cloth, dominates a strong interior scene. Gari Melchers, in his *Woman with Gold Earrings*, builds his form with thick pigments that give the appearance of mosaic.

Simkhovitch's *Wash Day* brings to the Milch show three husky women who hang out wash on the roof, a canvas in which colors are subtly blended in a quiet way. Nearby is Robert Philipp's painting of *Letty*, a slim modern girl of languorous and restful pose. In the same easy, at-rest vein are Jerry Farnsworth's *Mary Ellen* and Leon Kroll's *Patricia*. Three contrasting canvases of men, *William Friday*, *Cowboy* and *Walter Broe*, are by Bruce, Beauchamp and Hering, respectively.



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McKinney's New Job

ROLAND J. McKINNEY, who picked the contemporary American art section of the Golden Gate Exposition, will remain in California long after the Fair closes; he has just been named director-in-chief of the Los Angeles County Museum. Effective June 1, he will replace as art director, Dr. William M. Hekking, who recently resigned to take a position in the East, and will also act as supervisor of all the institution's activities. The appointment became official last week when a California art patron offered to contribute a fund, if the museum "would engage a man of Mr. McKinney's high ability."

The affairs of the museum were formerly conducted by five divisional directors, who, with the exception of Dr. Hekking, will retain their posts but will henceforth be under the supervision of the new director-in-chief.

McKinney's first duties will be to formulate a development program for the museum and organize a membership drive. With several important collections already given to the museum, it is planned to build up and rearrange the possessions of the institution. It is expected, too, that McKinney, who revitalized the Baltimore Museum when he became its director, will do much to make his new charge attractive to increasing numbers of citizens.

A firm believer in the international importance of American art, McKinney holds that "museum director should not lease an ivory tower or work himself into a lather over whether the Master of the Full Length painted the Madonna of the Half Length." Museums, he says, "should be popularized so that art may be more thoroughly enjoyed by the public. Most people now have a fear complex when they enter a museum, because of the sanctified air exuded by most institutions. Art museums should be humanized and this can only be accomplished if the directors themselves are human."

Continuing as departmental heads of the Los Angeles Museum are Dr. William Bryan, finance; Dr. John A. Comstock, science; Arthur Woodward, history, and E. Roscoe Schraeder, instruction.

Margo's Desolate World

A desolate, dream-haunted earth devoid of any indication of time or season is one of the favorite subjects of Boris Margo, who, until March 28, is exhibiting his latest canvases and drawings at the Artists' Gallery, New York. A painter who has known hardship, Margo uses precise patterns, indefinable forms and a variety of textures to record the upheaval and social incongruities of life.

In two works, *Yesterday* and *Today*, the artist has used a montage technique to cover a large expanse of picture area—one measures 48" x 84" and the other 78" x 66". Deeply involved in philosophical content, Margo's pictures do not make clear statements as much as they strike strange moods.

Whitney Closed for Alterations

The Whitney Museum, America's foremost institution for the encouragement of living American artists, will be closed for two and one-half months beginning March 15, when the current watercolor exhibition closes. During this time extensive alterations will be made, enlarging the exhibition galleries so that the Whitney in the future will be better able to carry on its effective proselyting for American Art and to present more comprehensively its important annual and retrospective shows.



Tavern Scene: ADRIAEN BROUWER. In Herzog Sale.

Rare Books and Paintings at Parke-Bernet

THE PARKE-BERNET GALLERIES announce an important sale, in April, of some of the rarest first editions of English and American 18th and 19th century authors to appear on the market in years. The collection of the late John A. Spoor of Chicago, the offerings include the first edition of Byron's first book *Fugitive Pieces*, one of only four copies in existence; Elizabeth Barrett Browning's *The Battle of Marathon*; the first edition of Robert Browning's first book, *Pauline*, one of four known copies with presentation inscription by the author.

Pronounced by such eminent bibliophiles as Dr. A. S. W. Rosenbach and Gabriel Wells as a collection of great importance, the sale will have an added importance because many of the books represented seldom appear in auction rooms.

Parke-Bernet's sales for the remainder of March are numerous and bring to the auction market a wide variety of art works, including an extensive collection of 18th century French furniture from the collection of the Vicomte de Salins, which will be dispersed on the 18th. The collection, removed from the Vicomte's Château de Nogent and his Paris residence,

contains notable pieces bearing the stamp of eminent ébénistes of the Louis XV and Louis XVI periods. The small tables include one signed by Charles Topino; one of the finest commodes is signed by Pierre Bernard, Sr.; and a writing cabinet with let-down front, signed by Jean Stumpff.

On March 29 and 30 the Parke-Bernet auctioneers will journey to the New York City residence of the late Mrs. Edward N. Herzog, and dispose of the entire contents of the house. The Herzog properties include a large assortment of French period furniture and complementing decorations. Among the hangings are Aubusson and Brussels tapestries of varied design and date. China, glass, silver and Oriental rugs will be offered also; and among the canvases are works by Guardi, Ziem and Diaz and a *Tavern Scene* by Adriaen Brouwer, showing an assorted assemblage of boors, busy with drinking and card playing in a typically dim-lit interior.

March closes with the sale (beginning March 31) of English and American furniture, glass, paintings, English and American silver and hooked rugs, from the Long Island home of Mrs. Thomas R. Farrell.

Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if announced), and the price. AAAA means American Art Association-Anderson Galleries; P-B stands for Parke-Bernet.

Paintings

Stuart, Gilbert: <i>Portrait of Commodore John Barry</i> (AAAA, Barry)	\$30,000
Stuart: <i>Capt. Frederick Philipse</i> (P-B, Hack, et al)	5,000
American: <i>View of Wall Street</i> , 1820 (P-B, Hewitt) Russell Thorpe	13,500
Greuze: <i>Louis XVII, as Dauphin</i> (P-B, Hearst)	13,500
Reynolds: <i>Lady Frances Warren</i> (P-B, Hearst)	10,500
Boucher: <i>Le Moulin de Charenton</i> (P-B, Hearst)	5,500
Daubigny: <i>Banks of the Oise Near Auvers</i> (P-B, Hearst)	5,000
Prints	
Currier & Ives: <i>The Life of a Hunter, A Tight Fix</i> (P-B, Huey, et al)	\$ 2,300
Blake, William: <i>Songs of Innocence and of Experience</i> (P-B, G. C. Smith) Charles Sessler	9,000

Blake, William: <i>Europe, A Prophecy</i> (P-B, Smith)	Charles Sessler	13,000
Blake, William: <i>The Marriage of Heaven and Hell</i> (P-B, Smith)	Dr. Rosenbach	8,800

Furniture, Tapestries, etc.

Schaats, Bartholomew: Silver tankard. New York, 1670-1758 (P-B, Goodhue, et al)	Robert Ensko, Inc.	\$ 4,300
Vernon, Samuel: Silver tankard. Newport, 1683-1741 (P-B, Goodhue, et al)	2,100	
George III: silver tea service, Edinburgh, 1812-24 (AAAA, Adams, et al)	Mrs. Leonard Robbins	220
Hepplewhite: 6 mahogany side chairs. English 18th cent. (P-B, Smith, et al)	K. S. Wilkins	450
Queen Anne: walnut & needlepoint side chairs (P-B, Howell, et al)	420	
Sheraton: mahogany sideboard, English, 18th cent. (P-B, Howell, et al)	420	

Under the Hammer

PAINTINGS ranging from 17th century Flemish to 20th century American will be drawn from several collections to form an important block of offerings at the American Art Association-Anderson Galleries this month. On exhibition from March 18, preceding sale the evening of the 23rd, these canvases include a *Virgin and Child* piece from the atelier of Sir Anthony van Dyck, a triptych by an early 16th century Antwerp master and two Dutch landscapes by Jan Josephsz van Goyen (1596-1656). Many of the lots come from the collection of A. Augustus Healy, late president of the Brooklyn Institute.

From the 18th century come Fragonard's *Le Reveil d'Endymion*, which was formerly in the collection of Emile Ricard, and the same artist's *Shepherd and Shepherdess*. Also from the Ricard collection are Giovanni Pannini's *Ruins of Rome* and *Italian City*. Among the 19th century European works is *La Broderie* by the Hungarian Michel Leib Munkacsy. French artists of the same century include Daubigny, Corot, Boudin, Fantin-Latour, Dupre and Ziem.

Later offerings are *The Weavers* by the Spaniard Sorolla, *A Brittany Farm* by Frits Thaulow, examples by Jongkind, Mauve, De Bock and Johann Akkeringa. Among the Americans are: George H. McCord, Daniel Ridgway Knight, John George Brown and Julian Alden Weir.

On March 25 the same galleries will dispense furniture, jade, Dürer engravings, tapestries and jewels from several estates. The French period furniture pieces will include a Louis XV rosewood inlaid small desk, an inlaid palissandre serpentine commode, and a pair of Louis XVI carved walnut and cane fauteuils.

In addition to Oriental rugs, objects of art, paintings, glass, porcelains and pewter, this sale offers a group of engravings and a woodcut by Albrecht Dürer. These lots include *The Virgin Crowned by Two Angels*, dated 1518; *The Offer of Love*, engraved before 1496; *The Sea Monster (The Rape of Amymone)*, engraved before 1500; *The Holy Family with the Three Hares*, woodcut executed about 1498; and *The Effects of Jealousy*.

Auction Calendar

March 23. Thursday evening, American Art Association-Anderson Galleries; from estates of the late A. Augustus Healy and James W. Patterson and others; old and modern paintings by American and European artists. On exhibition from March 18.

March 23, 24, & 25. Thursday, Friday & Saturday afternoons. Parke-Bernet Galleries; from collection of Alfred B. Macay: early American glass and ceramics. On exhibition from March 18.

March 25. Saturday afternoon, American Art Association-Anderson Galleries; property of Vasco dos Santos: 18th century French furniture; Tapestries, Oriental rugs; Dürer engravings; carved jade and objects of art. On exhibition from March 18.

March 28 & 29. Tuesday & Wednesday afternoons, American Art Association-Anderson Galleries; collection of Carl B. Ely: stamps of the U. S. and possessions. On exhibition from March 20. March 29 & 30. Wednesday & Thursday mornings at 10:30, on premises at 22 E. 73 St., New York, under management of Parke-Bernet Galleries. From estate of the late Mrs. Edward N. Herzog: French period furniture and decorations; paintings; tapestries, Oriental rugs; silver, glass & books. On exhibition on premises from March 27.

March 31 & April 1. Friday & Saturday afternoons, American Art Association-Anderson Galleries; property of the late Andrew H. Noah: paintings, porcelain & decorations; English furniture, Georgian silver and Sheffield plate. On exhibition from March 20.

March 31 & April 1. Friday & Saturday afternoons, Parke-Bernet Galleries; property of Mrs. Thomas R. Farrell, Miss Emily F. Hooper & others; English & American furniture; glass, hooked rugs, English and American silver; paintings. On exhibition from March 25.

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The Reapers: OGDEN M. PLEISSNER

Minneapolis Acquires a Sea of Wheat

THE MINNEAPOLIS INSTITUTE OF ARTS has added another contemporary American canvas to its growing collection, with the purchase of Ogden M. Pleissner's *The Reapers*. Acquired through Macbeth Galleries of New York, the oil is one of the most effective of the series of Western subjects that this artist has done. In the habit of spending his summers traveling through, and painting, western landscape and the activities of its citizens, Pleissner has acquired a thorough knowledge of his subject,

which is reflected in the authenticity of such works as *The Reapers*.

A hot summer sun beats down on ripe wheat and throws the field workers and the harvester into dramatic silhouette. Pleissner has captured the slight roll and the vast expansiveness of the sea of grain. The painting, before going to Minneapolis, will hang, during April, in the Macbeth Galleries as part of the special exhibition assembled to coincide with the initial month of the New York Fair.

Domergue Strikes Out

Jean Gabriel Domergue, who is holding a one-man show at the Durand-Ruel Galleries until March 18, will return to France with a fuller understanding of the old adage about the goose and the gander; for New York critics, particularly Emily Genauer of the *World-Telogram*, received his first American presentation with scarcely more hospitality than was accorded the Americans who last summer showed their work in the French capital.

The *Times* and the *Sun* critics dusted the Domergue canvases with faint praise; the *Sun's* Melville Upton finding the surfeit of glittering diamonds, shining silks and bubbling champagne "almost dizzying." Miss Genauer, after pointing out that Domergue has served on several Carnegie juries and enjoys a wide U. S. reputation, writes: "But he has never before had a one-man showing in America. Perhaps that fact is in part accountable for his reputation here. It's slick, superficial, bravura painting, completely devoid of aesthetic vitality."

Canedo, of the High Finish

Canedo, the Latin artist remembered for his exquisitely finished drawings, is back in New York, exhibiting, this time, a group of oils at the Arthur U. Newton Galleries until March 25. The high finish that marked his drawings has been carried over into the color medium, as have also his careful draughtsmanship and his tendency toward the exotic in subject.



THE "Madonna of the Chair" and other masterpieces shown at the Golden Gate Exhibition are available in ARTEXT COLOR PRINTS, average size 8" x 10", price 50c each, postpaid. Send 10c for catalogue illustrating 300 miscellaneous paintings available in Artext Color Prints and made directly from the originals by color photography. Catalogue free with order for one or more prints.

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House of the Three Gables: D. MARGUERITE HUGHES

Californian Exhibits Cape Cod in New York

D. MARGUERITE HUGHES, who for years has left her native California to spend the summers painting on Cape Cod under the tutorage of George Elmer Browne, brought a large selection of landscapes to the Montross Gallery for an early March showing in New York. Mostly sun-drenched views of old buildings and picturesque New England corners, the canvases are richly textured and have, to quote Emily Genauer of the *World-Telegram*, "a nice

breadth, an expansive easy openness, and a good sense of perspective."

"When one learns," wrote Melville Upton of the *Sun*, "that mountain climbing and skiing are [the artist's] hobbies, the vigorous and masculine qualities of her work are explained. For these, together with an unmistakable personal outlook, seem outstanding characteristics." "It is strong, forthright work," concluded Mr. Upton.

Huntington's New Stuart

An unrecorded and virtually unknown Gilbert Stuart portrait of George Washington has been given to California's Huntington Library and Art Gallery by Mrs. Alexander Baring. Painted from life in 1796, the Baring picture is a version of the famous Atheneum portrait. Fresh in color and revealing no signs of retouching, the canvas is, according to Maurice Block, curator of the Huntington Collection, noticeably superior to the gallery's other Washington portrait, painted by Stuart 20 years after the Baring canvas.

Huntington's new possession is unusual in that it has had but two owners since leaving Stuart's studio: Charles Baring, for whom it was painted, and his son, Alexander Baring, whose widow made the presentation.

Paint & Clay Club Annual

The 38th annual exhibition of the New Haven Paint and Clay Club, on view until March 16 in the New Haven Library, is the largest in the Club's history, comprising 168 works. Attendance and sales this year are at new high levels; during the first 12 days of

the exhibition, sales of paintings and prints totalled \$1,300.

George Schwacha, Jr., took the John I. H. Downes Prize of \$100 with his painting, *The Coal Yard*; Josef Presser's *Cocaine Lethe* was awarded the \$50 Club prize for the best figure composition; George Marinko's *Snow Scene* took the Club's prize of \$50 for the best exhibit by a member; Martin Gambee's *Finger Butte, Utah* and Jean Hogan's *Dead End* were voted honorable mentions. At the close of the show the \$100 Elizabeth K. Luquien's prize will be given to the work best liked by the members.

Career of Curry Reviewed

The career of John Steuart Curry, one of the Midwest's pioneers of the American Scene, is being reviewed in a comprehensive exhibition at the Lakeside Press Galleries in Chicago. The exhibits, numbering 133, pick up the artist's production with a canvas executed in 1917 and carry through to 1936, tracing Curry's artistic progress in oils, lithographs and drawings. The exhibition, which continues through April, will be reported in more detail in the next issue of THE ART DIGEST.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

A RATHER CLEAR-CUT issue on the matter of better church art came up in the pages of the *World-Telegram* as an outgrowth of THE ART DIGEST's recent tirade against "Barclay Street" religious art. Referring to this magazine's campaign, Emily Genauer, *World-Telegram* art editor, criticized the paintings of C. Bosseron Chambers, on view at the Morgan Galleries, for being closer to Barclay Street than to the ideals of the Flemish masters which she described elsewhere on the page.

Chambers' "Seven Dolors"

THE ART DIGEST's editorial and the Worcester show, both, said Miss Genauer, "operate to Chambers' disadvantage." His oils, a series depicting the Seven Stations of the Via Matri which are presently to be installed in the Church of Our Lady of Sorrows, Chicago, were scored as "pretty pictures, sentimentalized narratives that have no relationship at all to the thrilling episodes they depict. There is no passion in them, no fire, no mystery, no ecstasy." Miss Genauer then asked her readers to compare Chambers' version of the Seven Dolors with that of Jean Charlot, available at the same gallery.

This went not unchallenged. The next week the *World-Telegram* published a lengthy letter from Pietro A. Yon, Honorary Organist of the Vatican. Mr. Yon took violent exception to Miss Genauer's review.

Mr. Yon told of instances he knew in which Chambers' paintings (the most reproduced and best known of contemporary religious art) had moved people all over the world, felons in prisons, simple pious folk, people of high estate, young men about to enter the priesthood, and others. These, he proposed are "far better yardsticks for measurement than any week-end deadline journalist."

The rest of the letter was an attack upon Miss Genauer's critical writings, couched in the same prose framework as her review. The writings of Walter Pater and Westbrook Pegler both operate to her disadvantage, he charged. He scored, too, "the inclusion of left wing ideology in art criticism today." This was probably occasioned by Miss Genauer's mention of Jean Charlot who, though one of the most pious Catholic artists of today, is a Mexican and therefore, of necessity in the minds of many, a Red.

Thus the issue stands. A visit to the Chambers show revealed a group of large oils of

*Young Girl With Fan: OLGA SACHAROFF
On View at Perl's Gallery*



Fly Time: JOHN HELD
On View at Bland Gallery

the Sorrowful Mother's ordeals done in a craft-like manner, rather solemn pantomimes possessing an undoubted air of sincere piety. In sepia reproduction they actually gain. But the paintings seem to circle all around the reality of the episodes they portray, timidly touching only the fringe of a drama which, to be transcendentally important, ought to be emotionally experienced to the core.

The Blessed Virgin's beautiful, Diana Manners face is unperturbed throughout the agonizing story. Such poise becomes the Virgin and is sufficiently suggestive to move a lot of people, as Mr. Yon claims. But it is not charged with the stuff of great art, and these days nothing less than great art is going to move most people.

One further hope: that Miss Genauer has not privately sworn to herself, "Never again shall I say what I think about art that happens to be church art." That would be retreat in a battle that has just begun to get warm: a battle for the church as much as for art, and against only Barclay Street counterfeits.

John Held Drops the "Jr."

John Held, who, when he adds Jr. to his name is none other than that intrepid delineator of the flapper type of a few years back and the cartoonist whose wood engravings in the old-fashioned melodramatic style are so well known, turns out to be a serious, even though humorous artist—a sculptor. A group of small bronzes of animals by Held are shown (until March 18) at the Bland Gallery.

Held's humor carries over into the sculptural medium without any effort. It gives a spasmodic spurt in life to a young colt in bronze with his legs spread apart, jerked suddenly out of his calm munching by a sneeze. For lively action Held shows a bucking bronco entitled *Rodeo*.

Two Parisians

After abstract art came surrealism and with the idea of March the Julien Levy Gallery opens its annual Salvador Dali exhibition with the long heralded Dali interpretation of Hitler. Preceding this, however, the Levy offering was Lenore Fini. Both artists turn avidly to Freud's books for inspiration. Miss Fini's appealingly painted women amid exotic Renaissance props are all agog with feminine psychology.

Miss Fini is of Paris and so is another woman [Please turn to page 63]

The Art Digest

CALENDAR of Current EXHIBITIONS

When In California See:

CLAREMONT, CALIF.
Pomona College To Mar. 31: Ceramics; Paintings of Mongolian Landscapes, Jacobovici; Apr. 1 to 11: Landscapes of California, Ralph Holmes; Apr. 15 to 29: Landscapes, Leonard Lester.

LAGUNA BEACH, CALIF.
Art Association To Mar. 31: Oils, Bill Paul; To Apr. 15: Aquarelle Painters; Apr. 1 to 30: Humorous Cartoons, Ted Cook.

LOS ANGELES, CALIF.
Dalsell Hatfield To Mar. 31: Modern French Painters; Apr. 1 to 15: Oils, Maurice de Vlaminck; Apr. 15 to 30: Millard Sheets.

Los Angeles Museum Mar.: Retrospective, William Wendt; Paintings, Millard Sheets.

Tony Price Gallery To Mar. 20: Watercolors, Paul Sample; Mar. 20 to Apr. 22: Watercolors, George Gross.

Jake Zeitlin Gallery To Mar. 25: Paintings, James Kraice.

MILLS COLLEGE, CALIF.
Mills College To Mar. 29: European Master Drawings, 19th & 20th Centuries; Drawings, Oskar Kokoschka; Apr. 12 to May 21: Landscape Painting in the West.

OAKLAND, CALIF.
Art Gallery To Apr. 9: Annual Exhibition of Oils; Apr. 12 to 23: Permanent Collection.

SAN FRANCISCO, CALIF.
Palace of Fine Arts (Treasure Island) To Dec. 2: Old Masters, Contemporary Americans, Contemporary Europeans, Decorative Arts, Pacific Basin Culture, Japanese Imperial Treasures, Historical Americans.

California Palace of the Legion of Honor Mar. - Apr.: Permanent Collection.

Courvoisier Gallery Mar.-Apr.: Originals from Walt Disney's Snow White.

M. De Young Memorial Museum To Mar. 31: 100 Rembrandt Etchings, lent by Lessing J. Rosenwald; Apr.: Federal Art Project Exhibit. Paul Elder & Co. To Apr. 1: Watercolors, Victor de Wilde; Apr. 2 to 22: Aquatints, Blanche McVeigh.

Graves Gallery To Oct. 31: Western Landscapes, Ritschel, Gray, Moore, Hansen, Burgdorf, Cutting, Gilbert, Jones, Liljestrom, Strong, Warshawsky; Marines, Charles Henry Grant; Watercolors, Shirrel Graves. Gump's To Mar. 18: Paintings, John Gamble; To Mar. 25: Basque Carvings, Drawings & Textiles; To Apr. 8: Paintings, W. B. Faville, Harold Wagner.

Museum of Art To Mar. 26: Oils, Irma Engels, Raoul Dufy, Erle Loran; Sculpture, Bernhard Sophie; To Mar. 30: Paintings, Federico Castellon; Apr. 5 to May 7: 59th Annual Exhibition of San Francisco Art Association; Mar. 29 to Apr. 11: Gouaches, John Haley; Apr. 12 to 25: Graphic Art, David P. Chnn.; Apr. 15 to May 30: Gros, Gericault, Delacroix.

SAN MARINO, CALIF.
Huntington Library and Art Gallery Mar.: Old Masters.

In the Other 47 States:

BOSTON, MASS.
Grace Horne Galleries To Mar. 25: Watercolors, O. A. Renne; Paintings, Jean de Botton; Portraits, Willard W. Cummings. Museum of Fine Arts To Apr. 10: Sources of Modern Painting.

BROOKLYN, N. Y.
Brooklyn Museum To Mar. 26: Italian Folk Art & Crafts; Mar. 17 to Apr. 30: Tenth International Watercolor Exhibition.

BUFFALO, N. Y.
Albright Art Gallery Mar. 16 to Apr. 17: Western New York Exhibition; Mar.: Sculpture, William Ehrich.

CAMBRIDGE, MASS.
Fogg Museum To Mar. 18: Art of Walt Disney.

CHICAGO, ILL.
Art Institute To May 28: Prints, Old Masters; Lithographs, Goya; Mar. 23 to May 14: 18th International Watercolor Exhibition.

Katharine Kuh Galleries Mar.: Sculpture, Alexander Archipenko. Lakeside Press Mar.: John Steuart Curry.

CLEVELAND, OHIO
Museum of Art To Mar. 28: Great Lakes Exhibition.

COLORADO SPRINGS, COLO.
Fine Arts Center Mar.: Vlaminck.

DENVER, COLO.
Art Museum Mar.: Paintings, Mrs. Forbes Watson.

HOUSTON, TEXAS
Museum of Fine Arts To Apr. 2: Masters of Popular Painting (Museum of Modern Art).

INDIANAPOLIS, IND.
John Herron Art Institute Mar.: Annual Exhibition by Indiana Artists.

KANSAS CITY, MO.
Nelson Gallery Mar.: Artists West of the Mississippi; Paintings, Thomas Hart Benton.

NEWARK, N. J.
Co-operative Gallery Mar.: Paintings, Gus Mager.

Newark Museum To Apr. 16: Federal Art Project, New Jersey artists.

NEW ORLEANS, LA.
Isaac Delgado Museum To Mar. 26: Paintings, Lamar Dodd.

NEW YORK CITY, N. Y.
American Academy of Arts and Letters (633W155) To Apr. 30: Charles Adams Platt.

American Artists School (131W14) To Mar. 18: Work of Children's Classes.

Arden Galleries (460 Park) To Apr. 1: Sculpture, Richmond Barthé.

Argent Galleries (42W57) To Mar. 25: Landscape Paintings & Sculpture, Nat'l Ass'n of Women Painters & Sculptors; Mar. 27 to Apr. 8: Paintings, Ruth Gayler, Ethel Passon, Marguerite C. Munn.

Arista Gallery (30 Lex.) Mar.: Watercolors, James E. Brockway.

Artist's Gallery (33W8) To Mar. 27: Paintings, Boris Margo.

Babcock Galleries (38E57) Mar.: American paintings.

Bignou Gallery (32E57) To Mar. 25: Landmarks of French Painting.

Bland Gallery (45E57) To Mar. 18: Sculpture, John Held.

Boyer Galleries (69E57) Mar.: Paintings, Jo Cain.

Buchholz Gallery (32E57) To Mar.

18: Paintings, Max Beckmann; Mar.

20 to Apr. 15: Charles Despiau.

Buffa Gallery (55W57) Mar.: Paintings, William H. Singer, Jr.

Carroll Carstairs (11E57) To Mar.

25: Vertes; Mar. 27 to Apr. 8:

Drawings, Jean Oberle.

Contemporary Arts (38W57) To

Mar. 18: Maurice Sievan.

Decorators' Club Gallery (745 Fifth)

Mar. 21 to Apr. 4: Mural Exhibi-

tion.

Downtown Gallery (113W13) To

Mar. 25: Katherine Schmidt.

Durand-Ruel Galleries (12E57) To

Mar. 18: Paintings, Domergue;

Mar. 28 to Apr. 15: Portraits, Re-

nor.

Ferargil Galleries (63E57) To Mar.

26: Paintings, Charles Cagle, Anna Gilman Hill; Mar. 27 to Apr. 8:

Arthur B. Davies.

Fifteen Gallery (37W57) Mar. 20

to Apr. 1: New England Moods,

Charles A. Aiken.

Findlay Galleries (69E57) Mar.:

American Paintings.

Grand Central Art Galleries (15

Vanderbilt) To Mar. 25: American prints from Venice International;

Mar. 21 to Apr. 5: Retrospective

Paintings, Frederick C. Frieseke.

Grant Studios (175 Macdougal) To

Mar. 27: Herman Trunk.

Arthur H. Harlow & Co. (620

Fifth) Mar.: Paintings & Etchings,

Carl Rungius.

Marie Harriman Gallery (63E57)

To Apr. 1: Paintings, Doriani.

Kennedy & Co. (785 Fifth) Mar.:

Etchings, Whistler.

Kleemann Galleries (38E57) Mar.:

Paintings, Higgins; Engravings &

Woodcuts, Thomas Nason.

M. Knoedler & Co. (14E57) To

Mar. 25: 16th & 17th Century

Prints.

C. W. Kraushaar (730 Fifth) To

Mar. 25: Paintings, John Koch.

Julien Levy Gallery (15E57) To

Mar. 21: Frede Vidor; Mar. 22 to

Apr. 18: Salvador Dali.

Lillienfeld Galleries (21E57) Mar.

18 to Apr. 8: B. J. O. Nordfeldt.

M. A. McDonald (665 Fifth) To

Apr. 3: Etchings, Van Dyck.

Macbeth Galleries (11E57) To Mar.

27: Marines, Jay Connaway.

Guy Mayer Gallery (41E57) To

Mar. 25: Prints, Cyrus LeRoy Baldridge.

Metropolitan Museum of Art (5th

at 82nd)-Free except Mon. & Fri.,

Daily 10 to 6, Sun. 1 to 6)

Mar.: English Landscape Prints;

To Apr. 16: American Peover.

Midtown Galleries (605 Madison)

Mar. 21: Oils, Miron Sokole.

E. & A. Milch (108W57) To Mar.

31: Figure Paintings, American

Artists.

Montross Gallery (785 Fifth) Mar.

27 to Apr. 8: Paintings, Reviving

Charles Arthur.

Charles Morgan Gallery (37W57)

To Mar. 25: Oils and Small Sculpture,

Eugenie Marion; Mar. 27 to

Apr. 15: Oils, Olive Leonhardt.

Morton Galleries (130W57) To

Mar. 18: Oils & Gouaches, Levin-

son; To Mar. 30: Contemporary

American Watercolors.

Municipal Art Galleries (3E67) To

Mar. 19: 43rd Exhibition.

National Arts Club (119E19) Mar.:

Flower Paintings.

Newhouse Galleries (5E57) To Mar.

25: Paintings & Drawings, Vanka.

New School for Social Research

(66W12) To Mar. 21: Oils, Easel

Project of the U. A. A.

Georgette Passedoit (121E57) To

Apr. 1: Paintings, Henrietta Shore.

Perls Gallery (32E58) To Mar. 25:

Oleg Sacharov, Otho Lloyd.

Public Library (Fifth & 42nd)

Mar.: Gavarni; Cadwallader Wash-

burn; (10 Seventh Ave. South) Mar.: Exhibition of Silhouettes, Fred A. Mayer.

Frank K. M. Rehn (683 Fifth) To

Mar. 18: Paintings, Patrick Morgan.

Paul Reinhardt Galleries (730

Fifth) To Mar. 27: Flowers in

Watercolor, M. Schatzel.

Riverside Museum (310 Riverside

Dr.) To Mar. 26: American Ab-

stract Artists.

Salmagundi Club (47 Fifth) Mar.

17 to Mar. 31: Annual Watercolor

Exhibition.

Schneider-Gabriel Galleries (71E57)

To Mar. 25: Boris Chatapin.

Marie Stern Galleries (9E57) To

Mar. 21: Alice S. Acheson.

Studio Guild (730 Fifth) To Mar.

18 Paintings, Henry F. Bullock;

Mar. 20 to Apr. 1: Paintings, Sara

Bard.

Mrs. Cornelius J. Sullivan (460

Park) To Mar. 28: Paintings,

Adolph Borie, Henry McCarter,

Carroll Tyson.

Sutton Galleries (358E57) To Mar.

27: Living Americans; Mar. 27 to

Apr. 10: Spring Exhibition.

Tricker Galleries (21W57) To Mar.

18: Oils, Joseph Raskin; Mar. 20

to Apr. 1: Non-Conformists.

Uptown Gallery (249 West End)

Mar.: Sid Gotcliffe.

Vendome Art Galleries (339W57)

To Mar. 30: Six-Man Show.

Walker Galleries (10RE57) Mar.:

"James Peale and his Family."

Mar. 20 to Apr. 15: Paintings &

Drawings, George Gross.

Hudson D. Walker (38E57) To Apr.

1: Temperas, Maraden Hartley.

Weyhe Gallery (795 Lexington) To

Mar. 25: Sculpture, Doris Caesar.

Wildenstein (19E64) Mar.: French

Masters.

Yamanaka & Co. (680 Fifth) Mar.:

Early Chinese Sculpture, Porcelain,

Potteries, Paintings, Bronzes.

Howard Young Gallery (1E57)

Mar.: English Portraits.

• • •

PHILADELPHIA, PA.

Art Alliance To Mar. 19: Oils, Fern

Coppedge, Edith Emerson; To Mar.

25: Oils & Sculpture, Burk Ulreich;

Art Club Mar. 17 to Apr. 8: "The

Ten."

Carlen Galleries Mar.: Watercolors,

Adolf Dehn.

Philadelphia Museum To Mar. 20:

William Blake.

Warwick Galleries To Mar. 25:

Paintings, Peggy Lipp.

PITTSBURGH, PA.

Carnegie Institute To Mar. 26:

Lithographs, Whistler.

RICHMOND, VA.

Virginia Museum Mar.: Stonewall

Jackson Competition Models.

ST. LOUIS, MO.

City Art Museum To Apr. 8: Paint-

ings, Gros, Delacroix and Gericault.

SEATTLE, WASH.

Art Museum To Apr. 2: Northwest

Printmakers Annual.

SYRACUSE, N. Y.

Museum of Fine Arts Mar.: Assoc-

iated Artists of Syracuse.

TOLEDO, OHIO

Museum of Art To Mar. 26: Paint-

ings, Marian Maxwell; Mar. 16 to

Apr. 16: Paintings, Robert B.

Harscher.

TRENTON, N. J.

New Jersey State Museum To Mar.

26: Oriental Art.

WASHINGTON, D. C.

Corcoran Gallery Mar. 26 to May

7: Corcoran Biennial.

Whyte Gallery Mar.: American &

French Modern Paintings.

WILMINGTON, DEL.

Academy of Art To Mar. 21: Aqua-

chromatic Exhibition.

YOUNGSTOWN, OHIO

Butler Art Institute To Mar. 26:

Grumbacher Miniature Palette.

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Nocturne: WHISTLER (Etching)

Whistler, the Etcher, Reviewed at Full Length

ONCE AGAIN this season Whistler is being accorded a full-length retrospective exhibition, this time at the Kennedy Galleries, New York, where 80 prints and three drawings may be seen throughout March. The show follows the expatriate's career as a printmaker from his earliest efforts in France to the latest plates executed in Holland, Italy and England.

Chronologically, the Kennedy show opens with a large selection from Whistler's French Set, published in 1858 when the artist was 24 years old. *The Kitchen and Street at Saverne* are two exhibits from this series. Marked by careful observation and rather detailed execution, they bear some trace of influence from Meryon and Jacque.

Shortly after the publication of this set, Whistler moved to London, where his pen, brush, tongue and etching need began the long career of twisting the prevailing dictators of British taste. By 1871 he published another set of plates, the Thames Set, in which his absorption in the bustle and pace of London's shipping and industry was reflected in such accurately rendered prints as *Limehouse, Black Lion Wharf* and *The Lime-Burner*. This period also marks the execution of some of the artist's best known portraits, for example, his *Becquet*. Two other portraits in the show, *Weary* and *F. R. Leyland's Mother*, are examples which, because of their rarity,

are not often seen on public exhibition walls.

The artist's interests did not remain static, but shifted from a desire to portray places and objects accurately and in some detail, to a preference for mood and impression. This new vision was crystallized in the First Venice Set, published in 1880, from which the Kennedy show has drawn amply, including among its exhibits such impressions as *Nocturne, The Riva* and *The Traghetto*.

The Second Venice Set, brought out six years later, carried on the same evolution of style and was characterized by exceptionally sensitive printing by the artist. Many of the nocturnes and views of boat-laden canals in this set of plates depend for their effect on tonalities given by inking rather than by strokes with the needle.

From Amsterdam are two plates, *Balcony* and *Bridge*, from Ostend the *Fish-Market*, and from London the *St. James Place*, bringing to a close the peppery artistic life of the American master.

Kuniyoshi in Buffalo

Yasuo Kuniyoshi, whose oil, *I Think So*, recently entered the permanent collection of Buffalo's Albright Gallery (THE ART DIGEST, Feb. 1), is exhibiting a large group of drawings and prints in the Carl Bredemeier Gallery of the same city. Comprising 47 works, the show will continue until April 1.

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The Field of American Art Education

News from Taos

ORGANIZED non-objectivity has come to the Southwest with the founding of the Transcendental Painting Group by a number of Taos, Santa Fe and Albuquerque artists including Emil Bisttram, director of the Taos School of Art, and Raymond Jonson, Santa Fe leader. The group, which will arrange exhibitions and in general foster non-representational painting, chose the name Transcendental because "it best expresses its aim, which is to carry painting beyond the appearance of the physical world, through new concepts of space, color, light and design, to imaginative realms that are idealistic and spiritual. The work does not concern itself with political, economic or other social problems."

Dane Rudhyar, writing in the group's bulletin, explains that the transcendental painting ideal "is closely related to similar ones in the fields of the new music, the dance and architecture, as well as in philosophy and even science. Whether one likes it or not, one should acknowledge it as a historical necessity. Great art always emerges out of such a historical necessity—and in no other way."

Members of the group are: Raymond Jonson, Bill Lumpkins, Robert Gribbrook, Lawrence Harris, Florence Miller, Agnes Pelton, H. Towner Pierce, and Stuart Walker, Jonson and Bisttram.

Another modern arrival in Taos is the Department of Modern Dance which Bisttram's Taos School of Art will inaugurate this season. Under the supervision of Alice Sherbon, a disciple of Martha Graham, the new department will offer work in technique, theory, composition and history of dance forms. Miss Sherbon comes to Taos after several years of teaching Mid-Western schools and universities. Her work will be closely meshed with the painting classes under Bisttram.

Summer at Chicago University

The University of Chicago has made extensive plans for summer courses in art education and art history. Historical courses on Ancient, Medieval and Far Eastern art will be offered, including the lectures and seminars of Ludwig Bachhofer, Chicago's Far Eastern

scholar, on *Chinese, Indian and Japanese Art* and *Chinese Painting of the Sung Period*. Besides practical work in outdoor painting and wood carving, the field of art education will be covered with classes in practice teaching and supervision of art in public schools.

Ringling School Extends Scope

The current season is the most successful in the history of the Ringling School of Art, Florida art education center. Students from 37 states and two foreign countries are attending the winter session at Sarasota, taking instruction from a faculty which has added to its list the names of Hilton Leech, director of Amagansett Summer Art School, and Edith Roddy, Syracuse artist.

Scholarships at Cummington

Art students unable to pay for advanced study will be given an opportunity through scholarships to spend the summer at the Cummington School in Cummington, Mass., studying painting under Herman Maril and sculpture under Alex Giampietro. Open only to students financially unable to continue without aid, the scholarships will be granted on a competitive basis. Prospective contestants should write the registrar before May 1.

Classes in Fashion Figure

The Grand Central School of Art, New York, has inaugurated an evening course in the fashion figure as employed in commercial art. Don Weir is the instructor. Edmund Greacen, the director, also announces that Chic Gaylord's cartooning class will feature guest criticisms by Peter Arno, Abner Dean and Howard Baer, prominent practitioners in this field.

On Modern Mexican Art

The University of Minnesota Press will publish in May a volume on modern art in Mexico. Written by Laurence Schmeckebier, author of *A Handbook of Italian Renaissance Painting*, the book features a comprehensive study of the murals of Orozco and Rivera. More than 200 reproductions will illustrate the work.

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Etchers Elect 20

TWENTY new names have been placed on the membership rolls of the Society of American Etchers, according to John Taylor Arms, president. In nearly all cases artists who have received favorable attention in recent print exhibitions, the new members are: Irwin Hoffman, Martin Petersen, Walter Frame, Hugh Botts, Kathryn Cawein, Lewis C. Daniel, Mark Datz, Ralph Fabri, Gordon Grant, Helen Miller, Roselle Osk, Lowell Bobleter, Cornelius Botke, Nicolas Dunphy, Margaret Dougal Elder, Lawrence Kupferman, Orpha Klinker, Dorothy Morrison, Gilbert Schoenbrod, and James Swann.

In line with the Society's progressive program, many of the new members belong to the so-called "advanced" group of contemporaries; others are more in the tradition of the Academy with the accent on craftsmanship.

She Can Fight or Laugh

Eugenie Marron, who has returned to America after three years of painting and sculpting in the West Indies, is exhibiting, until March 25, at the Charles Morgan Gallery, New York. An artist whose interests range from big game fishing to social injustice, Miss Marron has recorded in stone and pigment what she has seen and felt. In vitriolic color, her canvas *Spain* is an indictment of the Nationalist revolution, as her statue *They Shall Rise Again* is an outcry against oppression.

In a completely different vein, her sunny West Indian landscapes and depictions of the humorous aspects of life on the Caribbean reveal a lighter side of the artist's nature.

Friends of Federal Art

The Friends of the Federal Art Project, described in the last issue of THE ART DIGEST, have arranged a meeting to be held March 30, at the Ethical Culture Society, 63rd Street and Central Park West, New York City. Several prominent speakers will review the work accomplished by the WPA and will explain the purpose of the Friends' organization, which hopes to salvage the Federal Art Project and to organize its activities to cover a long range program. Chairman of the meeting will be Miss Grace H. Gosselin.

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15th March, 1939

Fortnight in N.Y.

[Continued from page 58]

man artist of the moment, Olga Sacharoff, whose debut is being made at the Perls Gallery. Her paintings are quite lyric affairs (see *Young Girl with Fan*, reproduced) and compared with Miss Fini is, Henry McBride suggests, "placid and serene." "She has," he added, "the courage to be simple, sentimental and sweet at a time when the rest of the world has indulged in ill tempers."

Color as Rich as Renoir's

A group of canvases by John Koch on view through to March 25 at the Kraushaar Galleries provides a color experience, Renoirish in its richness. For subject matter Koch goes to bright gardens, trees, soft air, blonde little girls and the sunlight falling, seeping, flooding or filtering on these pleasant things. Rich, reddish-tans, accomplished flesh tones, and warmth pervade each of the paintings. One crowded figure piece, *Masquerade* is carried to full detailed finish.

Marines by Connaway

In a new show by Jay Connaway at the Macbeth Gallery, the *Times* critic, Howard Devree, found much to get enthusiastic about. "Connaway has markedly changed both his approach and his subject matter," wrote Devree, "and he gives an excellent account of himself. At least three of his canvases are quite up to his best. Flying spray over reefs; the uneasy, desolate mood of a rocky coast with a storm approaching; the heave and hurl of water—these Connaway knows and conveys starkly and yet with deep feeling which never becomes sentimentalized."

The Panorama

"If you are a World's Fair refugee," advises the Society of Independents in an ad in the *Times*, "Don't be discouraged—show your work at our 23rd Annual Exhibition."

It appears that there are quite a number of artists who are (New York) World's Fair refugees, and also that there are not a few well known painters who refused even to enter the show. All in all, judging from what "they say," the New York contemporary show has gotten off to an inauspicious start. Holger Cahill may yet save it, though.

Karl Neirendorf forwards a copy of *XXth Century*, the Parisian modern art magazine which is now issued in an English edition and is represented in America by the Nierendorf Galleries. It is packed with large excellent reproductions and provocative articles.

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**BOOKS
REVIEWS & COMMENTS**

Eyes on America

TWENTY YEARS ago it would have been impossible to tuck between the covers of one book a true picture of America, the whole America and nothing but America. There were candid-cameras and movies, there was a succession of "great American novels," there were reports by the Hoover Commission on "Recent Social Trends in America." But the one reflecting medium that could give the real picture had not been developed—a native American art—the "American scene."

Next month a book will be published that gives the true picture of America, *Eyes on America* (or "The United States as Seen by Her Artists"), with more than 200 black and white reproductions and 8 color plates of paintings of this U. S. A. and its people, by the foremost living artists. The reproductions are accompanied by a set of terse, untechnical and often entertaining captions, a brief commentary on this American Scene painting by W. S. Hall. The volume, to be published in mid-April by Studio Publications, harvests in one volume the fruits of two decades of recent American art.

Skyscrapers, cornfields, dust-bowls, burlesques, lighthouses, movie queens, bridges, gangsters, backyards, Negroes, fishing boats, circus scenes, miners, peddlers, bathers—the list goes on—are brought together not as a cinema of views from a fleeting cross-country train window, but in a selected, digested, and edited manner.

The volume is a record of the American Renaissance; and Mr. Hall's commentary, introducing the pictorial body of the book, is a document on its significance. On those two scores, *Eyes on America* qualifies for its place on the shelf of necessary art books.

On another score—it's articulation of a free thinking, free speaking (and therefore highly contradictory) nation—the volume belongs, if the suggestion is not presumptuous, in the libraries of Chamberlain, Hitler, Hirohito, Mussolini, and the League of Nations, and should have been on view at every conference from Versailles to Lima. The price, equal to that of two ambassadorial cigars, is \$3.50.

BOOKS RECEIVED

DIEGO RIVERA, His Life and Times, by Bertram D. Wolfe. New York: Alfred A. Knopf; 420 pp.; 160 gravure illustrations; \$6.

Well done biography of a contemporary stormy petrel whose life, art and philosophy are a history of upheavals of our times.

EACH WITH HIS OWN BRUSH, Contemporary Christian Art in Asia and Africa, by Daniel Johnson Fleming. New York: The Friendship Press; 86 pp.; 65 reproductions; \$1.50.

The publication of an astonishing Christian religious art that is being produced today by Oriental and African converts in their own, native idiom.

REBELS OF ART, by George Slocombe, with a commentary by Murdock Pemberton. New York: Robert M. McBride; 304 pp.; \$3.50.

The story of the lives of the rebel company of Manet, Monet, Cézanne, Degas, Van Gogh, Matisse, etc., which is integrated to present the picture of the movement and the era. Well written, too.

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The League & Its Credo

THE LEAGUE, after careful planning and much deliberation, was formed by a group of well-known artists and sculptors who sensed the necessity of such an organization for the protection of the artist, to assist him with his increasing and harassing problems, and to stimulate art appreciation throughout the country. Its slogan sums up its purpose in three words: "For American Art."

Now in its eleventh year, the League has grown to be one of the foremost organizations of artists, art lovers and art patrons in the country.

It has had a steady growth, forging ahead even through these years of depression, and showing a marked gain for the current year. The League now has Chapters in almost all states, with many local chapters; and a large one formed of American artists who are living abroad.

There is much evidence of the value of the service rendered by the League, and the appreciation in which it is held. No other organization occupies the field or serves the purpose of the American Artists Professional League. It renders a necessary service for the American artist.

None of the Executive Committee or officers receives any pay or tokens for their services. They have carefully avoided any self-seeking, and there has been no friction within their ranks. The League has never received any financial support from outside sources; its work has been accomplished entirely through receipts from membership dues.

Recognition of the League's work has come in various ways. The Century of Progress Exposition in Chicago set aside an American Art Day, dedicated to the League. The Texas Centennial at Dallas also had an American Art Day. The San Francisco Exposition is planning an American Art Week, and also an exhibit of the work of League members from all over the country.

American Art Week, sponsored by the League, has grown greater year by year, and has brought about a marked increase in interest in American art throughout the nation. Attending sales have been very large.

For several years the League has worked in careful co-operation with American manufacturers of colors and artists' materials to improve their products. This was a vitally necessary undertaking, and it has been attended with great success. It is now possible for our artists to obtain more satisfactory and permanent pigments, made in this country. In this work the League has had the foremost expert and technical advice and the aid of the greatest research departments in the country.

The League has been constantly called upon to help protect the artist from various rackets to which he is exposed, and to guard his rights in such matters as design copyright, and general copyright. Much work has also been done toward securing legislation which will protect the artist's rights and liberties.

Resume of American Art Week

In this brief summary it is impossible even to mention by name all the states and all the Art Week Directors who have done such splendid work. We can only touch a few high points.

In California, Mrs. Matzka and Miss Mesic interested all art museums in putting on exhibits of American art; in two cities, Art Week interest was responsible for securing teachers of art for next year. In Colorado, Mrs. Tower and Mrs. Stephens arranged a fine program which aroused widespread interest in local American artists. Delaware under Miss Freda Macadam exceeded all expectations; every section of this state has an Art Week chairman and committee. Mrs. Harmon, Mrs. Guthrie, Mrs. Bradford and Mr. Shaw shared the fine work of a large committee in Florida; they expect through American Art Week to build an art gallery in Miami.

Mrs. Headburg, in Illinois, placed exhibits in 27 stores, and in many hotels. In Indiana, \$950 worth of paintings were sold in one exhibit. Mrs. Sangernebo and Mrs. Grow expect this year to establish a center where craftsmen may work, laymen receive instruction, and where the public may view and purchase.

Under the direction of Mrs. Pelzer, Mrs. Marquis, and Miss Orwig, every county in the State of Iowa had exhibits, and seventy-five works of art were sold. Mrs. C. E. Feeley of Kansas reported money spent for art through American Art Week during the year to the sum of \$158,790; thirty paintings were purchased by schools and clubs. In Louisiana, under Mrs. D. H. Christman and Amos Lee Armstrong, the state committee is composed of all art organizations. Roger Deering and Mrs. Hall of Maine report that all the largest centers observed Art Week.

Maryland, Mrs. Florence Lloyd Hohman, director, has the first A. A. P. L. Chapter House in America, where artists have a continuous opportunity to show their work; since it was opened last October, thousands of pieces of art have been exhibited and many sold.

In Massachusetts, Miss Hackett and Mrs. Stephens gave special attention to art in the schools; this was the only state showing co-operation throughout all schools. Mrs. Robbins of Montana and Mrs. Tilden of Nebraska both report that, despite the tremendous distances, much was accomplished. The first statewide show by Nebraska artists was put on. New Jersey, under Mrs. Wemple and Mrs. Ellor, is a banner state, and their League Chapter shows the highest membership.

In New Mexico, under Miss Kallenbach, Santa Fe, Roswell, and many other towns had an "Art Lane" in merchants' windows. In New York, the president of the Studio Guild cooperated, and 1,000 paintings and pieces of sculpture were placed on view along Fifth Avenue. Mr. Bolander of Ohio had 150 assistants working for art in small towns and cities. In Oklahoma, Mrs. Smith and Mrs. De Weese report a series of interesting exhibitions.

Plans are now under way for a bigger and better American Art Week for 1939.



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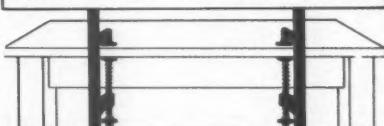
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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Brooklyn, N. Y.

FINE PRINTS FOR MASS PRODUCTION, an exhibition to be held at the Brooklyn Museum during the World's Fair in collaboration with the United American Printmakers (U.A.A., affiliate of C.I.O.). Open to all artists. Fee 50 cents. Jury of selection. Media: prints produced in media suitable for mass production. Last date for entry blanks, April 1. Last date for arrival of prints April 15. for information ad-

dress: Carl O. Schniewind, Curator of Prints and Drawings, Brooklyn Museum, Brooklyn, N. Y.

Montevallo, Ala.

ALABAMA ARTISTS' EXHIBITION, April 1-15, at the Art Center of Alabama College, Montevallo, Ala. Three exhibitions open to all artists living in Alabama. All painting media. No fee. No jury. Three purchase prizes. Show unrestricted. Closing date for show coincides with opening date. For prospectus address: Miss Dawn Kennedy, Alabama College, Montevallo, Ala.

New York, N. Y.

23RD ANNUAL EXHIBITION OF THE SOCIETY OF INDEPENDENT ARTISTS, March 29-April 19 at Grand Central Palace, N. Y. C. Open to all artists. Media: paintings, sculpture, graphic arts. No jury. No prizes. Dues of \$7 entitles any artist to exhibit three works. Works re-

ceived March 24 & 25. For information address: Fred Buchholz, Secy., 19 Bethune St., New York City, New York.

Richmond, Va.

SEVENTH EXHIBITION OF VIRGINIA ARTISTS, April 15 to May 13, at the Virginia Museum of Fine Arts. Open to Virginia born or resident artists. Media: oils and watercolors. Fee for non-members. Jury. Purchase prizes. For information write: Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

Wichita, Kansas

4TH ANNUAL EXHIBITION OF WOMEN PAINTERS OF AMERICA, April 2-24, at the Wichita Art Museum, Wichita, Kan. Open to all women. Media: oil paintings (no monochromes, no miniatures). Jury. Cash prizes totaling \$100. Last date for entry blanks and exhibits, March 20. For information address: Wichita Art Ass'n.

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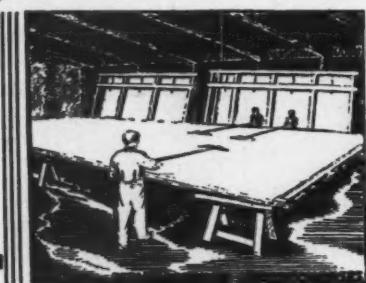
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RULES

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KEITH SHAW, of New York (left), winner, 1938 contest, receives \$1000.00 check from DeLancey Kountze, Ch. of Board, Devoe & Raynolds Co., Inc.

LAST year's "Drive Safely" poster contest was a great success. Judges who selected the 15 winners were: Mrs. Franklin D. Roosevelt; W. H. Cameron, Managing Director, National Safety Council; C. B. Falls, famous poster artist; Jonas Lie, President, National Academy of Design; Everett V. Meeks, Dean, School of Fine Arts, Yale University.

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As in the 1938 "Drive Safely" contest, the 1939 "Travel" contest will be conducted on a strictly non-commercial basis. It is not a requirement that Devoe Artists' Materials be used on posters submitted.

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